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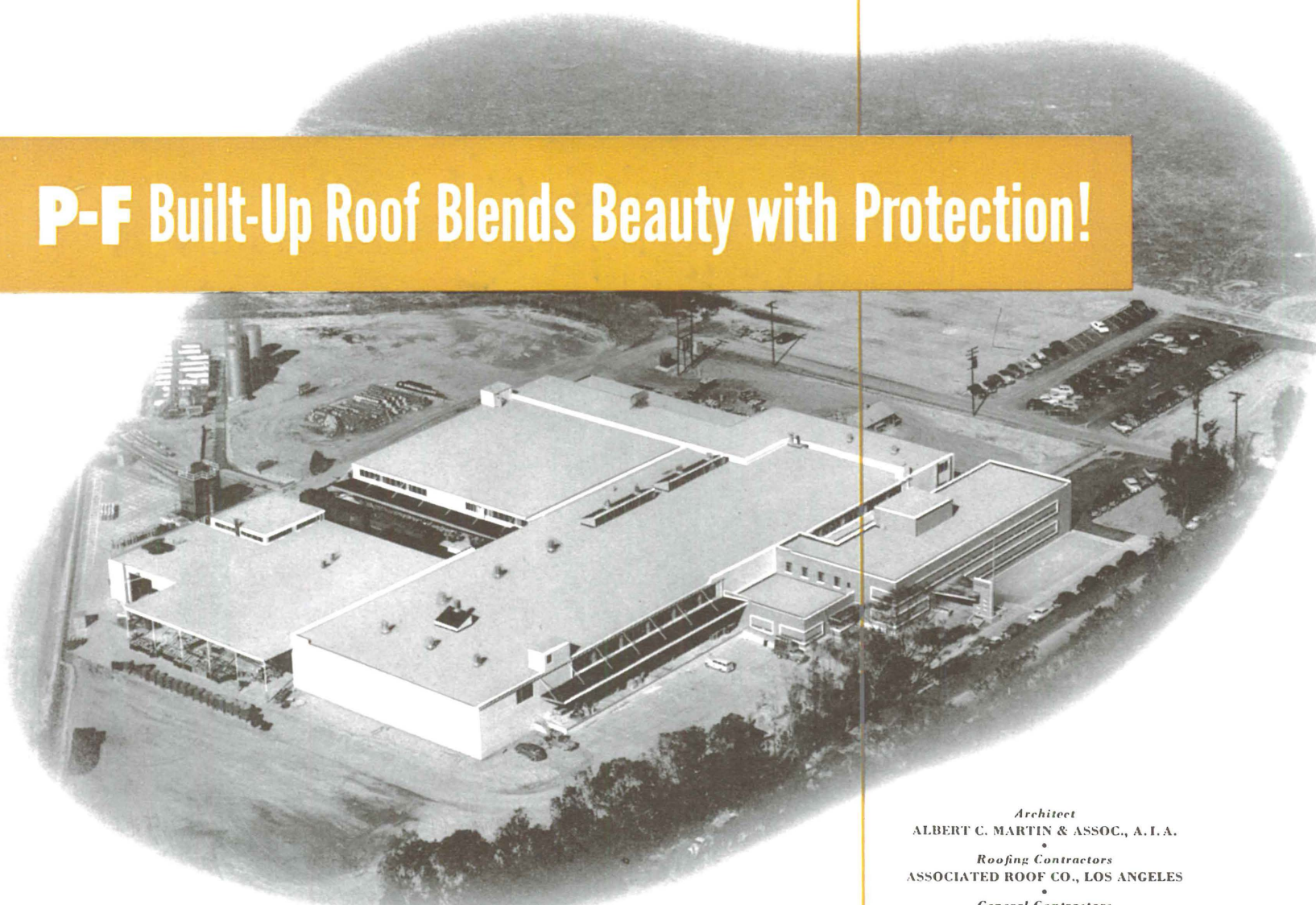
MARCH 1951

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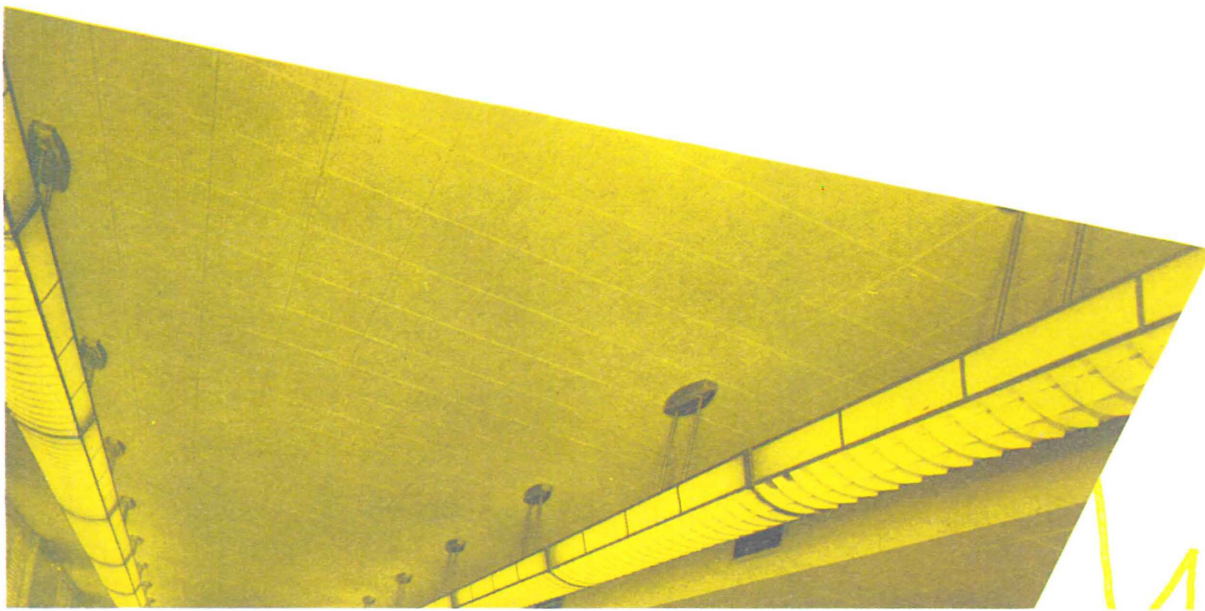


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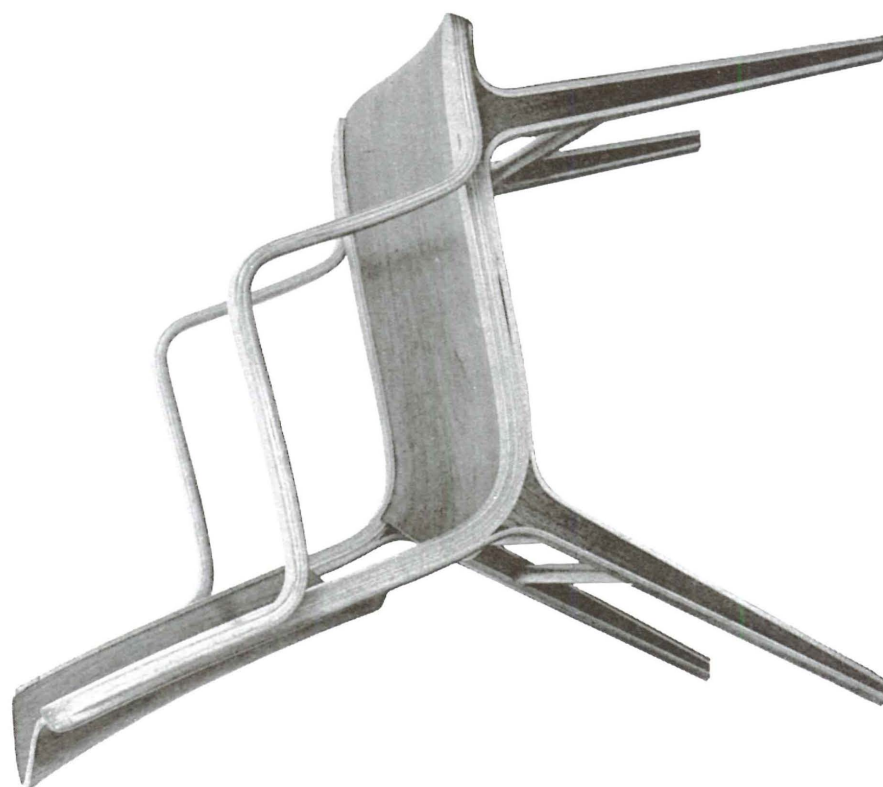
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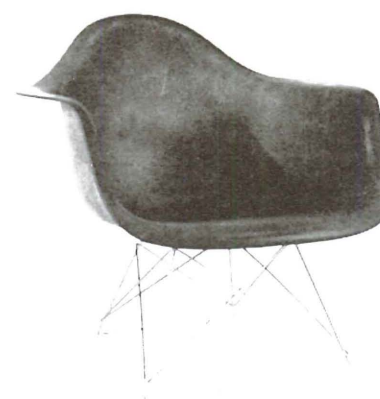


*Left—From Sweden, armless chair and lounge chair by Bruno Mathsson.*

*Above—From Denmark, plywood chair by Fritz Hansen. This chair is also available without arms and with leather or fabric seat and back.*

*Lower left—From Sweden, a Safari chair by Elias Svedberg.*

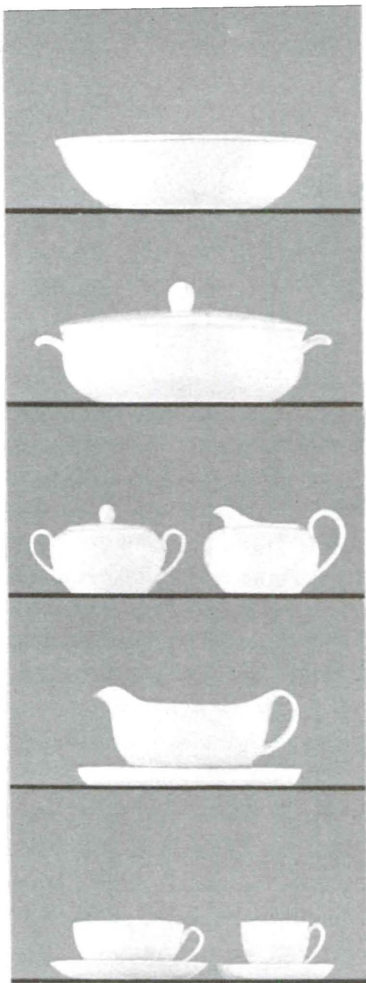
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## ART

LOUISE BALLARD

San Francisco, long the strong-hold of art-for-art's-sake, now harbors three exhibitions tinged with unexpected Romanticism. They are very diverse in form but have in common a declared interest in the personality, the emotions, the aspirations of man. The memorial exhibition of the paintings of Christian Bérard at the Palace of the Legion of Honor (through January), shows the work of the man who, with Léonide and Eugène Berman and Paul Tchelitchev, formed the Neo-Romantics or Neo-Humanists. The sculpture of Lipchitz and the exhibition called **Dynaton**, consisting of works by Lee Mullican, Gordon Onslow-Ford, and Wolfgang Paalen, at the San Francisco Museum of Art, are less obviously Romantic but are not primarily concerned with problems of formal relationships and reflect many Romantic elements in the attitudes of the artists and in the forms they produce.

The Romanticism of Bérard speaks very directly and lucidly to the spectator. The exhibition is mainly one of portraits, (the genius of Bérard as a theatrical designer is indicated only by a few sketches), and the portraits evoke the special quality of the sitters with a haunting intensity. Here is no bravura of painting, no flashing stroke of likeness. Instead there is a series of quiet, withdrawn people absorbed in their own thoughts, depicted with an almost startling simplicity of means—flat areas of color—accents on faces and hands only—the rest slurred over. Perhaps the most "completely realized" canvas is the "Man in Blue" of 1927, whose cropped hair, contracted figure, weary eyes and sensitive mouth, shown against a stone wall is a symbol of the men in concentration and prison camps twenty years later.

Of almost equal poignancy are the two small, dark pictures, "The Meeting" and "Promenade" done in 1928, whose Pompeian reds and greens distill the desires and uncertainties of adolescence. This same human insight is in the strident tenseness of the Cocteau portrait and in the brooding melancholy of the Jean Desbordes. So for Bérard, not only is man the proper study for mankind but is the proper subject matter for art. His technical means are so subordinated that one might overlook the effortless skill which created so pure a vehicle for a psychological idea.

Lipchitz is Romantic in quite another way. He has a restless explosive intensity that seeks to express violent, excessive emotions and to force heavy metal into movement and soaring vitality. As is so well pointed out in a demonstration panel in the exhibit, Lipchitz is essentially a Baroque artist. The fluid line, the moving form, the changing light and dark, the dramatic theme—all belong in the Baroque complex. While the return to the symbols of universal experience, such as Prometheus, Mother and Child, Theseus, from the intellectualism of Cubist is a Romantic tendency. I find the Cubistic pieces, "Seated Man" 1922 and "Guitarist" 1925, very amusing and satisfying esthetically. Less profound in concept, they are perhaps more successful than the more ambitious pieces in the fusion of idea, emotion, form, and material. Lipchitz's later vision seems more painterly than sculptural. He himself says:

"... the volumes of a piece of sculpture will not begin to live until they receive light in a favorable way. Therefore they must be composed with this aim in view. You may have a mass which is a volume but if it does not receive light in the right way, it will not exist from the point of view of light. Light will demolish—disintegrate with its glare. But masses properly disposed can become a symphony of light. And to this end forms in sculpture must be related in such a way as to create a composition of reflected lights, shadows, voids."



The series of drawings for "The Sacrifice," conceived as masses of dark and light, confirm this way of seeing. I found some of these drawings more moving than the finished piece but I still consider "The Sacrifice" the most important work in the exhibition. "Prayer" perhaps is next. Its conflicting emotions live well in the fluttering, flame-like shapes (besides to my unprofessional eye it seems a devilish thing to have cast). Least successful are the Mother and Child pieces. In the 1941 version the forms seem insensitive and abortive, while the ambiguity of the woman's torso and the animal head emphasizes the collision between the feelings of love, peace, security and those of fear, pain, violence which cancel each other out leaving only frustration. The 1949 version seems merely Picasso-like without either formal or expressive value. Most expressive of Lipchitz are the tiny bronze sketches, less lumpy and earth-bound than the large works, they are fluid and quick.

These very Baroque and Romantic qualities should increase the importance of Lipchitz as a part of contemporary art, for the need for just these elements is shown in the now conventional use of the most exotic and convoluting of tropical plants, driftwood, etc. as accessories to the geometry of our modern interiors.

The last of the three exhibitions is the most difficult to review. I consider that a work of art should be evaluated, at least in part, in terms of what the artist intended it to be. In this case, the paintings, drawings, sculpture, and "tactile ecstasies" are accompanied by an exposition, written by Paalen, of the aims and concepts of the Metaplastic group.

I shall not undertake to disseminate the explanation, but since it seems pertinent not only to the exhibition but also as a development in Bay Area art, I shall quote some excerpts, even though removing them from their context distorts them somewhat.

**Dynaton** is derived from a Greek word meaning "the possible." In Paalen's definition:

"The Dynaton is a limitless continuum, in which all forms of reality are potentially implicit. So that there would be no ultimate space-time-continuum; spacio-temporal manifestations being only the functional conditions of realization of the Dynaton.

"Gordon Onslow-Ford, Lee Mullican and myself have come to express the manifold expanse of transdimensional potentiality. Our points of departure are not any aspects of reality, but awareness of the formative powers which make and unmake reality. This awareness of the Dynaton gives us the emotional knowledge of forms beyond dimensions, of infra and ultra shapes.

"I call our concept of painting metaplastic, because although our means consist in direct plastic expression, our aims are not solutions of formal problems, but a new meaning. The meaning is to be the image-makers of a cosmic freedom which makes human consciousness find its true place as the beam of the balance between the infinitely great and the infinitely small.

"... Our images are not meant to shock nor to relax; they are neither objects for mere aesthetic satisfaction nor for visual experimentation. Our pictures are objects for that active meditation which does not mean detachment from human purpose, but a state of self-transcending awareness, which is not an escape from reality, because it is an intuitive participation in the formative potentialities of reality."

Judged in the light of such a creed, the exhibition looks pretty puny. However, their very definition robs the means of judging according to their intentions, for how can I insist that my vague expectations of the proper shape and form for cosmic forces of "being and becoming" are preferable to their "realizations?" So I must fall back on the standards for mere esthetic satisfaction, based on the experience of looking at many pictures.

The first impression on entering the gallery is one of great vitality. This is modified as one becomes aware of the repetition of motif

(continued on page 45)

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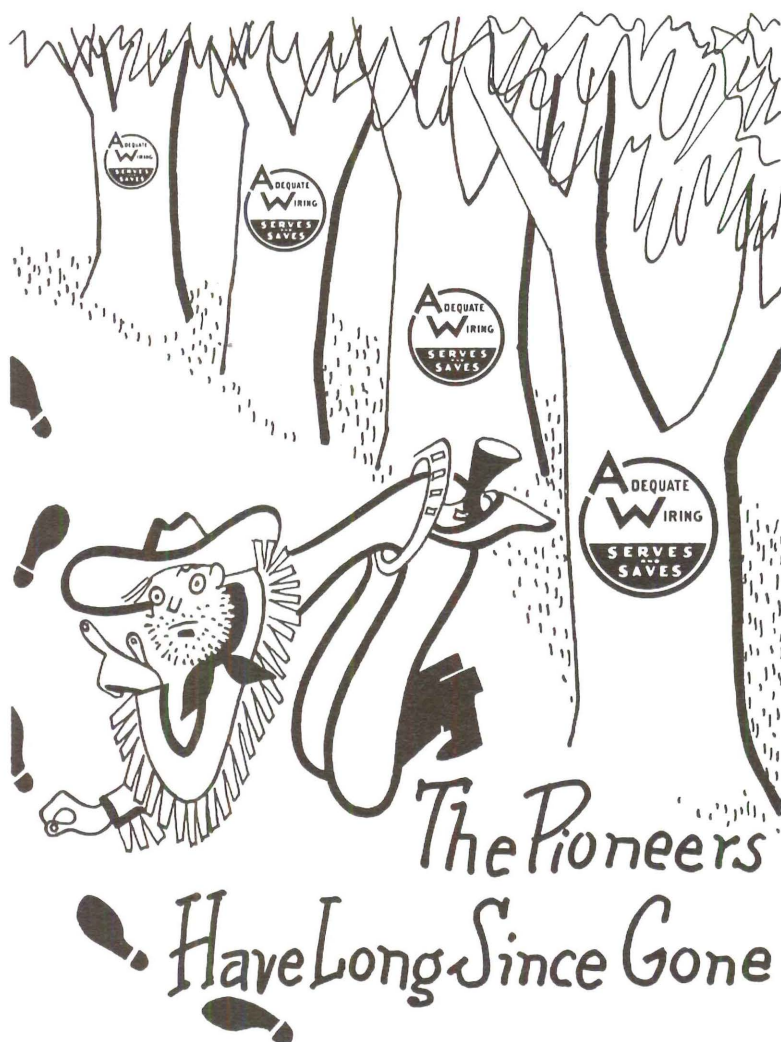
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## MUSIC

PETER YATES

RICHARD STRAUSS, 1864-1949

A sentimental parlor-game among amateurs of music consists in speculating what might have happened if this or that one of the composers who died young had lived instead to a ripe and relatively serene old age. If Mozart had lived to be 85, dying in 1841, he would have been a contemporary not only of Haydn and Beethoven but of Chopin, Liszt, and Wagner. The time of experimental maturity, corresponding to the interval in Beethoven's career between the writing of the **Violin Concerto** and the assertion of the final style in the last sonatas, the **Ninth Symphony**, and the last quartets, had already begun in Mozart's career at the time of his death. A new art of concentrated counterpoint was stirring within the development of this still more intense and potent composition, which appears in the last three string quintets, in many parts of **The Magic Flute**, and in the two **Fantasies in F Minor** for mechanical clock, corresponding one might say to Beethoven's **Fidelio** with its overtures and the **Piano Sonata, opus 78**. The full maturity of Mozart might have anticipated and taken the lead away from Beethoven's last period. What then would have been the effect on Beethoven?

Or one might ask what would have happened, if Schubert, surviving the **C major Quintet**, had carried forward the impacted melodies of the **G major Quartet** and the breadth of the **Great C major Symphony** in the direction of Bruckner and Brahms, without the handicap of their romantic neo-classicism, until 1882, the year before the death of Wagner. Would not the presence of such a personality have emphasized the slightness of Chopin, made Wagner seem a specialist like Verdi rather than the central figure of mid-nineteenth century German art? Bruckner conceivably might not have been affected, but what would have happened to Liszt, Schumann, and Brahms?

There are no "ifs" in history, only and finally the circumstance and the derivative fact. The early maturity of Mozart and Schubert challenges the final maturity of Beethoven and Wagner. And if it should be thought that the last years of these short-lived prodigies, when extended so far beyond the actual date of their death, might have brought no new wonders, one has only to consider the last years of Verdi, whose **Otello** and **Falstaff** challenges the art of operatic drama with a fresh formal synthesis that until the present day has found no inheritor. Music-drama has been digested in these two operas and absorbed into the living tissues of an art as dramatically natural, because as precise and formal in its acceptance of stage conditions, as Mozart's **Figaro** and **Don Giovanni**. The distinction between the dramatic style of **Figaro** and **Falstaff** and that of **Tannhäuser** and **Parsifal**, **Tosca**, or **Peter Grimes** is as great as the difference between the motion picture and the talkie.

So much might have occurred, if Mozart and Schubert had lived until the age of 85. Or it might not. The death of Richard Strauss in September 1949 poses the question in reverse.

Strauss died at the age of 85. During the ten years between the writing of his first major composition, the tone-poem **Don Juan**, in 1888 at the age of 24 and the descriptive symphony **Ein Heldenleben** in 1898 Strauss established himself as the most significant composer of his generation. Wagner was gone, Liszt, Bruckner, and Brahms were at the end of their careers; the Russians were still regarded as talented but barbaric nationalists; Debussy had not yet won recognition. Only the most minute of unknown composers, Erik Satie, two years younger than Strauss, was already mixing the brew that would become the strong drink of twentieth century music. Like a catalyst among the powerful chemicals of



Wagnerism, the later Liszt, and the contradictory nationalists, the small art of Satie precipitated a new unexpected order and economy that would define the central product of twentieth century music. A strong brew—but order and economy! These are the antitheses of twentieth century music.

Strauss had seemed to promise a fresh start. His richly textured polyphonic narratives, though dependent on motives often more descriptive than those of Wagner, Liszt, or Berlioz, provided in the narrative itself an indication of the means. To be effective, a tone-poem must be striking, structurally well put together, varied, and relatively short. The structure of the music, tightened by abstract motives, drawn together in condensed chromatic counterpoints precipitating unusual harmonies and dissonances, had been liberated from the no longer necessary or pertinent complex of sonata-form.

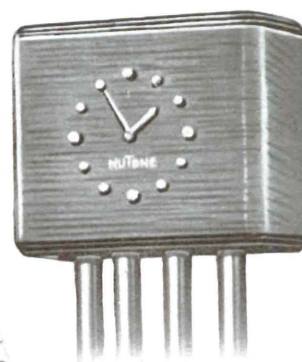
Unfortunately Strauss preferred to stress in his tone-poems the incidents and contour of the narrative, working with the descriptive possibilities rather than with the abstract consequences of the themes. Of the six tone-poems—a seventh, *Macbeth*, is rarely played—only *Till Eulenspiegel* combines in equal portions the best of his handling of abstract thematic materials with an exact narrative of consecutive events. Thus *Spake Zarathustra*, a philosophical symphony in one movement on the tone-poem plan, collapses in incoherence, showing by comparison the real strength of Mahler and even Bruckner, whose scope it aspires to, in handling these larger concepts. The honest melancholy of *Don Quixote*, the tone-poem turned a double concerto for viola and cello, a tour de force of orchestral virtuosity, is more durably ingratiating than the tricky showmanship of *Till Eulenspiegel*. But the honest melancholy does not belong to the literary character of *Don Quixote*, that dolorous hero who never spares himself; it is a projection from the character of Strauss and appears curiously early in a career so successful. With *Ein Heldenleben* this self-pity has become the entire subject of the music. The unselfish hero justifies himself by summoning up the thematic ghosts of his successes and indulges in a public wooing of his wife. For enemies he turns upon the critics, mocking them in their chatter but offering no combat. The *Symphonia Domestica*, written in 1903 for an American premiere, and the *Alpine Symphony*, strung together in 1915, record as if they had been of epic stature, his domestic happiness and a mountain-climbing expedition. The regular sequence of symphonic movements, with its abstract formal apparatus, plus a variety of intermezzi, are used as a groundplan for successive orchestral events. The sharp and seemingly decisive beginning of *Don Juan* had degenerated into an esthetic pudding.

Yet if Strauss had died in 1914, at the age of 50, before writing the *Alpine Symphony*, the lost promise of a future indicated by the incidental music for *Le Bourgeois Gentilhomme* and the little opera *Ariane auf Naxos* would have seemed no less than if he had died in 1897, at the age of 33, before composing *Ein Heldenleben*. One might remark for comparison that Gustav Mahler died in 1911 at the age of 51. It would have seemed as though the threads of his talent were at the point of being drawn together into a full maturity, as though the main currents of twentieth century music would proceed from him. Even by 1915 the impressionistic counter-current of Debussy, whose work was then practically completed, would have appeared to lie outside the central stream.

The fact is that in 1914 Strauss did actually die as a creative artist. The elixir of his art, transferred at the beginning of the century from symphonic to operatic writing, did not change in quality or purpose. Compounded of ingredients as oddly mixed as a love-potion this elixir enchanted the musical world for 26 years—and still enchants it. His inadequate esthetic has had many imitators but, for good reason, no inheritors. A formidable composer, a magician of the orchestra, Strauss had been from the start a fuddled esthete, narrowly inspired by external ideas and events, with little to say but able to describe whatever came into his mind. The detailed, infallible craftsmanship of his writing made an immediate appeal to musicians who were like himself baffled by their inability

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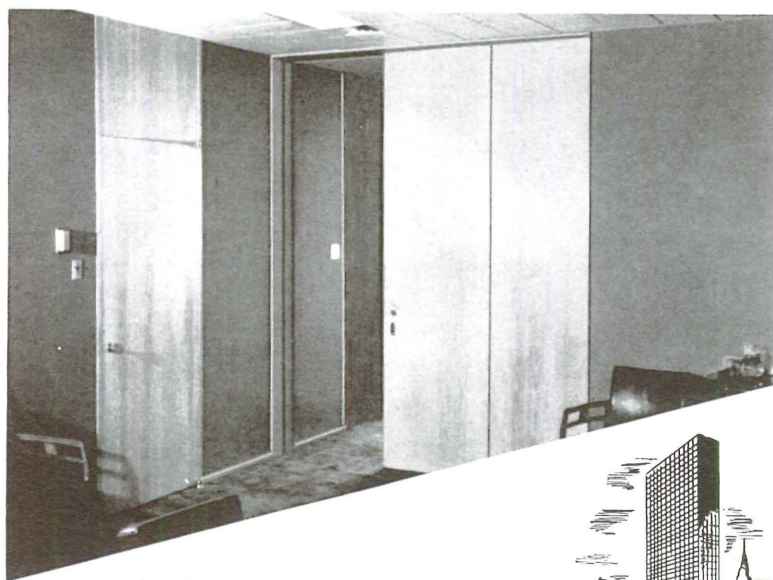
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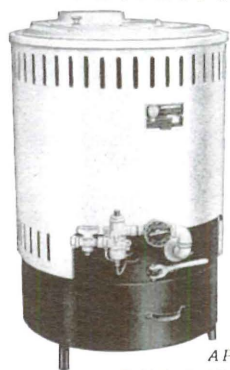
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## PAPER

## TABLE

## MATS

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Danielson, Conn.

to escape the Wagnerian forest but would not accept the Brahmsian abstract-heroic symphony as a means. More than any other composer he had mastered the virtuoso orchestra, and an era of virtuoso orchestras made full use of his gift. At the age of 19 he became assistant to von Bülow at Meiningen as conductor of what was then the best orchestra in Europe. This orchestra often played entire programs from memory, an accomplishment not unworthy of von Bülow himself, who could play by memory the entire piano works of Beethoven and Brahms. The fantastic memory accomplishments of these later nineteenth century musicians provided a musical exemplar for every occasion, but their minds were turned to the past away from the natural course of musical development. Though he held the position of a radical, Strauss drifted to sea on the ebb of a cultural regression. One can more easily admire his art than praise it.

The orchestra was his one instrument. His chamber music, sonatas, songs, and the *Burleske* for piano and orchestra are slight, sweet, deformed by a desire to please and by a contrary, dwarfish, fin de siècle wish to shock, by means that strike the superficial mind. "Make a big noise, to grab the ear of the crowd," was the substance of his advice to the young Stravinsky. But for Stravinsky, who had already made the big noise and found the world all too easily at his feet clamoring for more noise, this was the opposite of good advice. When Strauss turned from tone-poems to opera the desire to please by fresh orchestral marvels became more than ever involved with the dwarfish appetite for small, shocking details. The plot of *Feuersnot* depends on a bad joke. The orchestral two-thirds of *Salome* like a rhapsodic medical chart records every emotional compulsion of the protagonists in terms of pulse-beat, temperature, and often all too plain physical symptoms. Yet the declamatory vocal recitative, interpenetrating the emotional texture with the technical impersonality of a leading instrument, never surrenders its vocal delineation to the needs of instrument usage.

The intent of *Salome* and of its immediate successor *Elektra* was to recreate a theatrical type resembling the Greek classic drama, the tragic poetry being heightened into recitative, the orchestra taking the place of the chorus and with Strauss's descriptive virtuosity trying to speak its lines. As seems always to happen when modern stage artists try to revive these antique grandeurs, emphasis was placed upon the psychological violence of the themes rather than upon the majestic prosody and superworldly significance. This psychological violence was translated into a post-Wagnerian eroticism, so detailed in tonal allusion that it may be credited with originating that aspect of twentieth century music which deals with the horrible and morbid, dramatized as it were from the raw interior of the conscience. The substituting of orchestral effect for dramatic characterization in these operas comes nearer Donizetti's vocal stage arrangements than Mozart's humanity. Through Schoenberg's *Erwartung* to Hindemith's *Cardillac* and Berg's *Wozzeck* and *Lulu* these musico-psychological divinings of Strauss work out their course, though he himself in subsequent operas abandoned them. For all its erotic opening the first act of *Der Rosenkavalier*, rising step by step to the unforgettable soliloquy of the Marschallin, is the high level of Strauss's musical achievement. Thereafter arias and orchestral interludes, technically aimless and dramatically disintegrated, extended his creative lifetime many years without adding anything of importance to the course of twentieth century musicianship.

During his last years Strauss tried to re-enter the field of contemporary music at the farthest extreme of his technical regression by writing for chamber orchestra in a manner suggested by the adolescent works of Mozart. The pathos of the effort was only exaggerated by the desire of many musicians, opposed to the course of music in their lifetime, to receive it.

An admired conductor, Strauss carried to its conclusion the era of composer-conductors that began with Mendelssohn. One cannot regret too much that this aspect of his great accomplishment has not been preserved for future generations by recordings.



## CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

*Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.*

### APPLIANCES

•(426) Clocks: Information contemporary clocks by leading designers, including George Nelson; probably best solution to contemporary clock design.—Howard Miller Clock Company, Zeeland, Mich.

(105a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue, yellow lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable baking oven; well designed, engineered, fabricated; merit specified Arts & Architecture's 1951 Case Study House. Western Stove Company, Inc., Culver City, Calif.

•(956) Indoor Incinerator: Information Incinerator unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinerator Division, Bowser, Inc., Cairo, Ill.

•(365) Kitchen Appliances: Brochures, folders complete line Sunbeam Mixmasters, Wafflemasters, Ironmasters, Toaster, Shavemasters; recent changes in design well illustrated.—Sunbeam Corporation, Roosevelt Road and Central Avenue, Chicago 50, Ill.

(80a) Select-a-Range: Brochure remarkable Universal Select-a-Range; consists of three basic units permitting 25 variations; makes possible convenience-level cooking, larger work areas, more storage space, greater eye appeal,

new versatility, complete flexibility; this data belongs in all files.—Landers, Frary & Clark, New Britain, Conn. A. D. B.

### ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer: Brochure, well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle. install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.—Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186 East Pasadena Station, Pasadena 8, Calif.

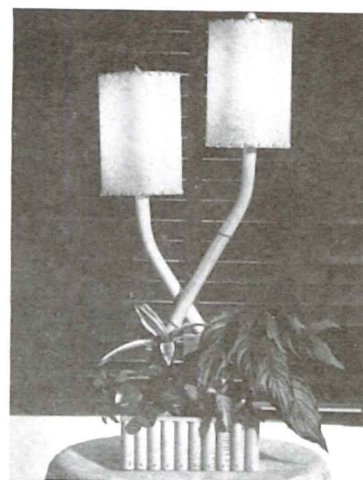
### BARBECUE EQUIPMENT

•(977) Electric Barbecue Spit: Folder Rotir electric barbecue spit with seven 28" stainless steel Kabob skewers which revolve simultaneously over charcoal fire; has drawer action so unit slides in and out for easy handling; heavy angle-iron, gear head motor, gears run in oil; other models available; full information barbecue equipment, including prints on how to build in kitchen or den; one of best sources information; merit specified CSHouse 1950.—The Rotir Company, 8668 Otis Street, South Gate, Calif.

### CABINETS, COUNTER TOPS

(107a) Steel Kitchens: New colorful booklet "Kitchens for Living" includes color photographs of St. Charles Custom-Built Kitchens as well as pictures of many convenience units and special accessories, also reproductions of 10 standard colors. For Architects—this new booklet will be included in our A.I.A. file folder containing dimensional details, specifications and installation information.—St. Charles Manufactur-

continued on page 39



Twin Rattan Lamp with plastic planter  
Retail \$43.80



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Shade Mfgs.  
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Outshine them all with bright new sale-makers  
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## Where to place telephones for convenience, quiet, comfort



**Plan for telephone service** where the users will spend most of their time. It's wise to locate telephones away from busy halls and doorways where noise and distractions are greatest. And be sure to plan a resting place for the telephone...and the user.

**Modern home planning** calls for extra outlets and built-in conduit. The cost of concealed wiring is small; customer-appreciation, great. For free help in planning, call your local Pacific Telephone office and ask for "Architects and Builders Service."

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Created by architect-designer George Nelson, it is the most important presentation in this field in ten years. A highly flexible system, permitting over 100 custom-planned variations.

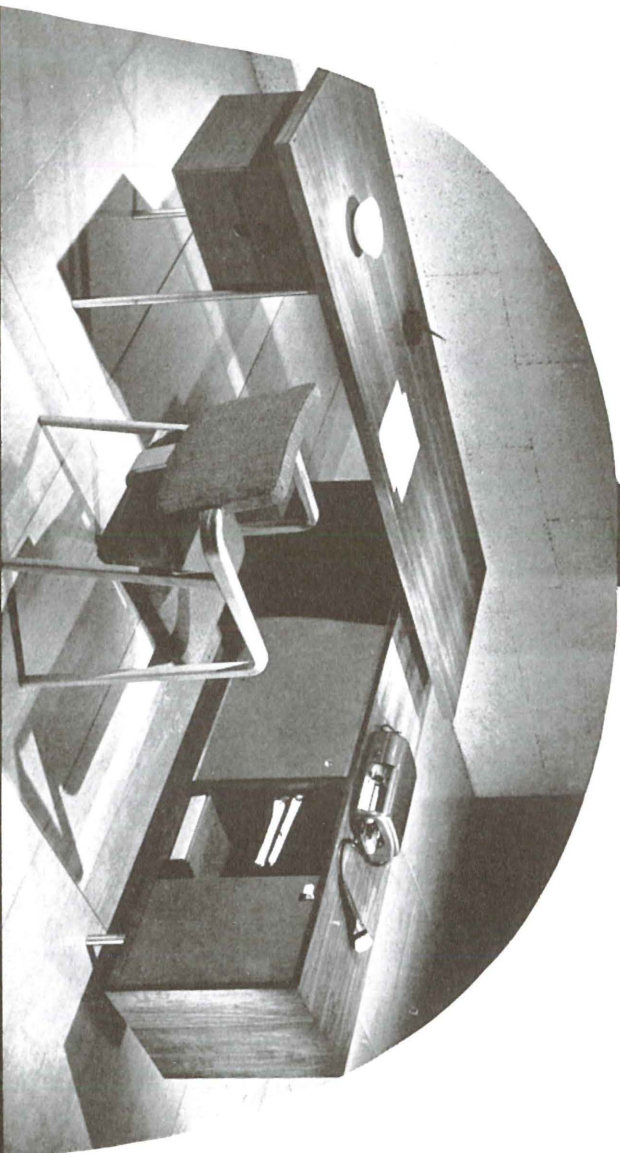
Write Dept. AA-3 for illustrated brochure.

Herman

Miller, Zeeland, Michigan

the office for Client X . . . .

the overworked executive





Plans are now in the making for the creation of a network of fundamental-education centers by the Executive Board of UNESCO. The project to be financed by private and government funds outside UNESCO's regular budget is to be submitted to the UNESCO's General Conference for final approval next summer.

It is to be part of a world-wide drive against illiteracy and low living standards and will call for the establishment of a network of six regional centers in five of the areas of the world where UNESCO member states are seeking help in their efforts to eradicate illiteracy. These centers will be established in Equatorial Africa, Latin America, the Far East, India, and the Middle East. They will be empowered and implemented to carry out:

- (1) research to determine the real needs of the area and experimentation into new methods and media of fundamental education suited to these needs;
- (2) training in each center of specialists, teachers, and field workers to total approximately 5,400 in all of the six centers;
- (3) production of locally adapted teaching materials, including literacy texts, reading matter, guides to teachers and field workers, filmstrips and films, and radio recordings;
- (4) mobile mission of experts to go into the field in order to help local governments apply the techniques and materials produced in order to aid their literacy campaigns;

The centers are conceived to be not merely training schools but as nuclei for experimentation which will create its own ferment and make materials and techniques easy of access, spread them as rapidly as possible where the needs exist. One method will be to "train by chain reaction" in order that the first 5,400 specialists on returning to their countries in teams will then establish other training centers with the result that the necessary personnel will be constantly multiplied. The plan will make an indirect but very positive contribution to the whole project of technical assistance and economic development recently launched by the United Nations. It will make available specialists trained in new educational methods and tools necessary to convey to the masses of people a rudimentary knowledge and skill without which they cannot hope to achieve a higher standard of living.

In announcing the plan, Director General Jaime Torres Bodet has said:

"The fact that several thousand years after the invention of the alphabet two-thirds of the people in the world still do not know how to read and write, presents a situation which does no honor to mankind. . . .

"It is a duty, imposed upon us by respect for the dignity of man, to give each of our fellowmen the means and communication with others by writing. . . .

"Illiteracy never fails to worsen the conditions which cause it: bad use of natural resources, chronic malnutrition and general poverty, inadequate hygiene and endemic illnesses. It weakens the internal balance of societies, prevents progress, and indirectly threatens the peace of the world.

"I do not at all believe that education is a universal panacea. But it is unquestionably the means by which man can become more human and less the victim of forces which overwhelm him only because, failing to understand them, he also fails to master them. For these reasons which I mention only in the barest outlines—and there are others—the Twentieth Century should be the great period of liberation from ignorance, the century of the victory over illiteracy."





An object once carved or modeled, ceases to be representational . . . Its only function is to remain and exist as long as the light is bathing it, and playing on its forms and thus creating an emotional planet within the spectator.

## THREE ARTIS

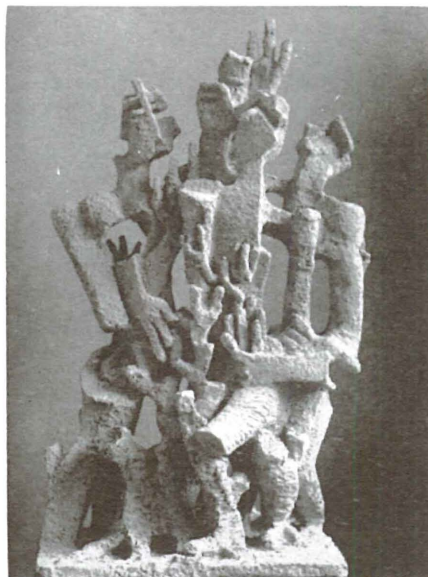
OSSIP ZADKINE

"Who has not come to the playful time of the Renaissance or wondered at the Gothics and then returned to the point from which he started: to look again on those granite and diorite monsters glittering in the African sun in all their imposing splendor, as prophets and as words of prophets? It is not their representational quality, their humanity, that holds us. Rather, it is their quality of being an object that continues to puzzle us. One wonders and deepens into ecstasies at their harmonious distribution of forms conceived to admit the rays of the sun. Those rays, distributing themselves in the convex and concave planes, create a harmony of light and shade, enabling the forms to speak from a distance. They impress by means of their instrumentation of light and shade.

Sculpture is composed of forms, of spaces. The composition, harmonies and proportions of (continued on page 46)



GERMINATION: 1948



TERRA COTTA: 1949



ELFS, TERRA COTTA



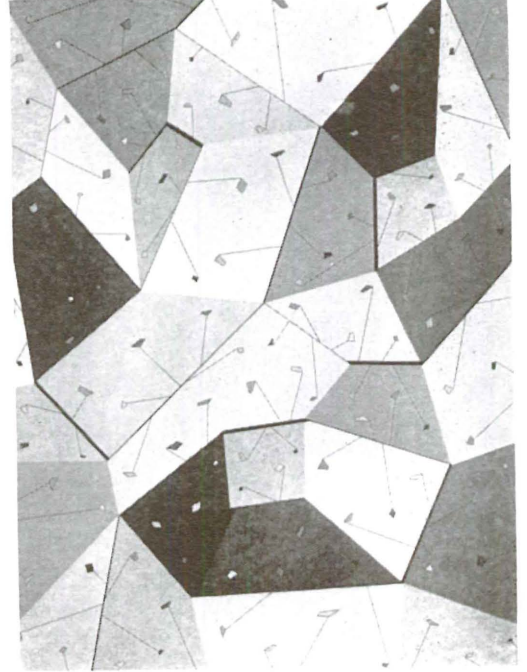
JESSE REICHEK

5: FRENCH • AMERICAN • ENGLISH

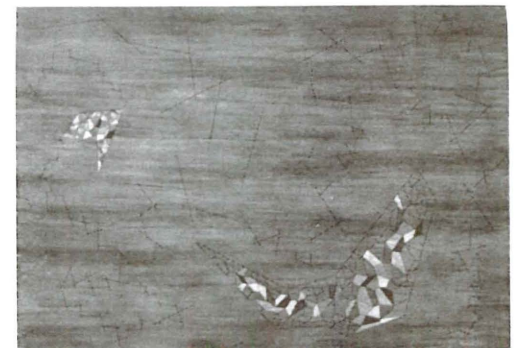
It is not what I see that is important to me. Vision is but one means of absorbing or projecting the construction of forces which is experience. The problem is in the way these forces are constructed; giving rise to the endless variety of experiences and acts of which we are capable.

Such experiences and acts as: space, color, light, motion, time, forms, moods, emotions, personal history, social comment, imaginary worlds, etc., etc., are indeed undeniable facts. But facts, regardless of the amount of detail they include, are limited truths. The process, ever-changing and limitless, by which these facts are constructed is the constant truth. A structured process is composed of especially formed, organized, and placed elements. These elements are placed according to the dictates of the conceived structural form; the conceived functions; potential functions; and possible functions of the structured form as a totality. The elements in addition to their position in the life, history, and assembly of the struc-

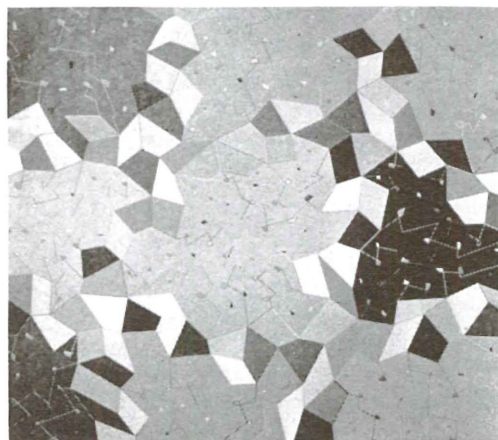
tural whole have a life, history, and assembly of their own. They are simultaneously a whole and elements of a whole. The structured process is not only conceived—the elements so assembled—as to allow for the continued existence of the whole, but the total structure acts IN the functions of the elements. The elements which make up the structured process besides having their own activities outside the whole, act independently and/or in relationship with each other UPON the whole. The total structure is established in a constant state of being re-established.—JESSE REICHEK.



5 OCTOBER



10 APRIL



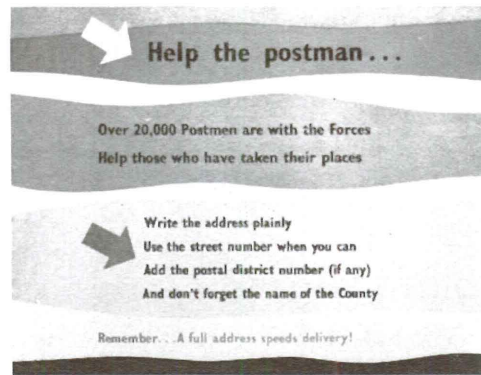
19 MAY

PARIS

24 JUNE





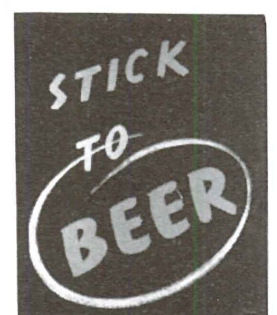
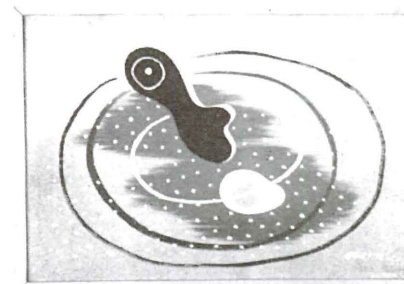
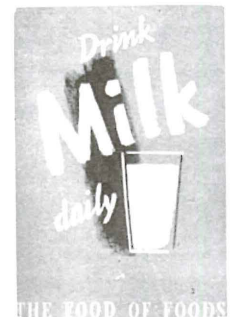
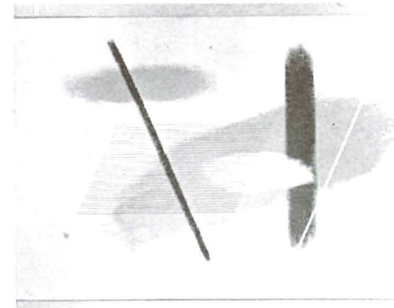
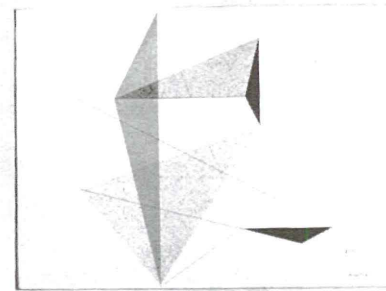


ASHLEY HAVINDEN, R.D.I., F.S.I.A.

LONDON

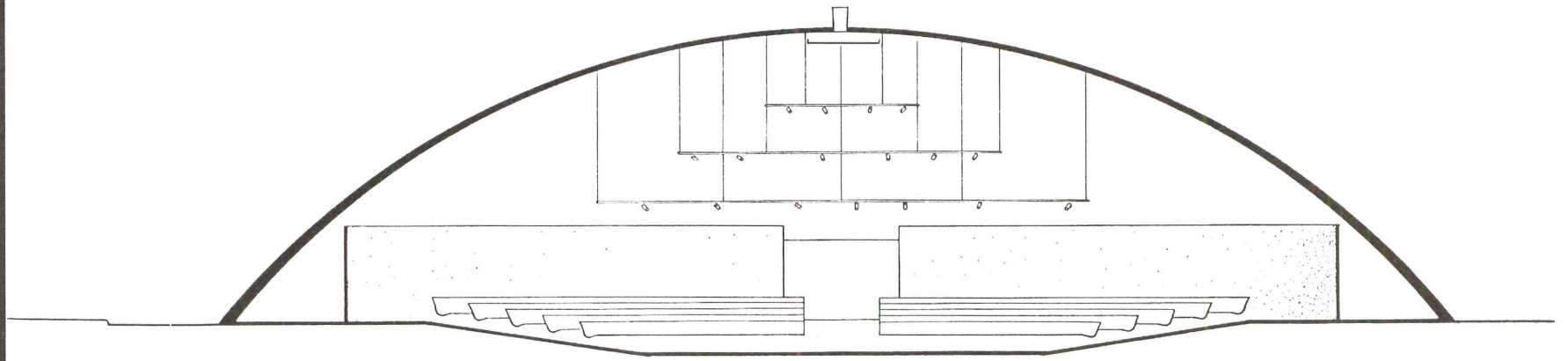
### THREE ARTISTS, CONTINUED

One often ponders on the social significance in their day of the great painters of the past in relation to the many tasks they undertook of a practical kind. In fact, when looking back and reviewing their productions generally, one might say that the Renaissance artists were **only** solving practical problems. It is later generations which appraise their work in terms of esthetic significance divorced from utilitarian requirements. The position today is too often that of the painter practicing his craft independently of any immediate problem or social requirement. Undoubtedly much of the work of contemporary painters is extremely significant from a social point of view. Their work illuminates the basic values of life and expands the human spirit and will have profound influence on generations to come. The gap, however, which exists between the so-called fine arts and the applied arts might be called a twentieth century dilemma. It is the bridging of this gap that presents a challenge to all those who wish for a twentieth century graphic culture which is integrated with the work of the finest painters and the requirements of design in the everyday fields of visual expression. The work of the painter is unique and can only come to a large public by means of indifferent small reproductions in books on art, but the work of the designer, particularly in the field of posters and advertising, comes to the public in a much more direct form, and it is the appearance of these things which can condition the public's esthetic sensibility. Therefore if the quality of design for publicity purposes is to be high, it must have, spiritually at all events, an affinity with the purer qualities inherent in the best contemporary painting. Visual experiments show that the dynamic organization of spatial areas which is inherent in so much of the work of painters like Picasso, Braque and Léger dominates the eye of the perambulating spectator. If this is so, surely advertising, which more than any other activity might be called the 'art of interruption,' is appealing to the casual passer-by and must depend very much on visual shock tactics. If these are grounded in sound design esthetically, then their visual effect will be cumulative, whereas if they are merely shock for shock's sake, their superficial expression will soon pall. Thus, it has always seemed to me that the contemporary designer should paint, as an exercise parallel with his normal work. Only in this way can he explore the pure fields of form, color and spatial relationships for their own sake. I have felt for many years that only by so working can a designer enlarge and extend his powers of expression. When presented with problems requiring the most exact and simple forms of dynamic expression, he is equipped to solve them with greater visual intensity, as a result of his experiments with color and design. I do not wish to suggest in any way that painting should be regarded as a research laboratory for immediate application to the tasks in hand, but rather that if a reflective life is carried on visually by a designer through the medium of painting, sooner or later the benefits of such research will aid him in his everyday work. An analysis of most good poster design would seem to suggest that the abstract quality in a dynamic visual structure is its most important feature. However reminiscent the ingredients in a (continued on page 46)



FROM PAINTING TO POSTER





## IN THE ROUND: A SMALL THEATER BY EUGENE WESTON, III • ROBERT WESTON, *technical advisor*

For centuries, plays have been staged in about the same manner; namely, audience, proscenium, arch, and stage. Although there have been many varying concepts as to the presentation of the play, there still remains the barrier of the proscenium—between the actor and his audience. The method of "central staging" is such a departure from tradition that an entirely new approach to the design of the theater has been evolved. Central staging, as the name implies, throws the stage into the center of the audience: the proscenium disappears along with its mental and visual barriers. The audience is now on the stage.

As demand is still limited, few if any theaters have been erected to fill the complete needs of a group using central staging. Having few precedents from which to be guided, the problem of design is more difficult. Basically, the plan divides itself into three units: public service, the staging room, and actors service—the first and last being quite the same as required by traditional theaters. The staging room, however, is quite different. Composed of a section of hemisphere, a circular plan is created into which the stage is placed with the audience encompassing it. Theater groups using central staging have found that five rows of seats are a maximum in order to retain the audience participant feeling. This means that the person in the last row is never more than 15 feet from the edge of the acting area, which is almost equivalent to the front row in the traditional theater.

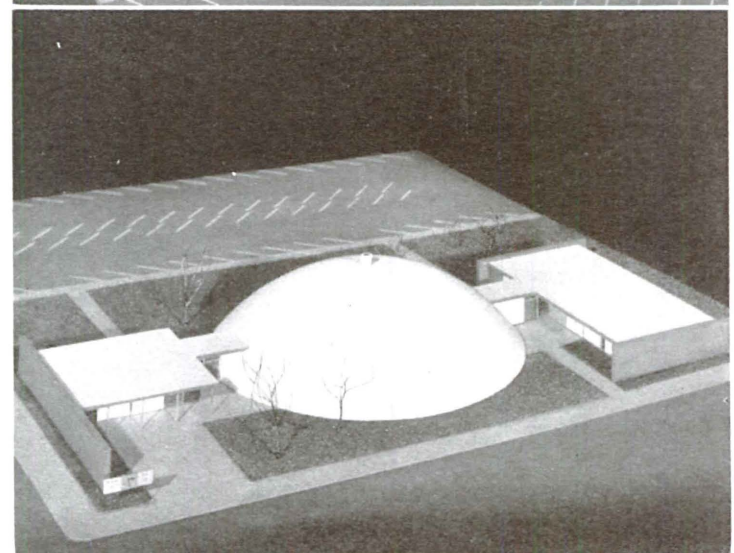
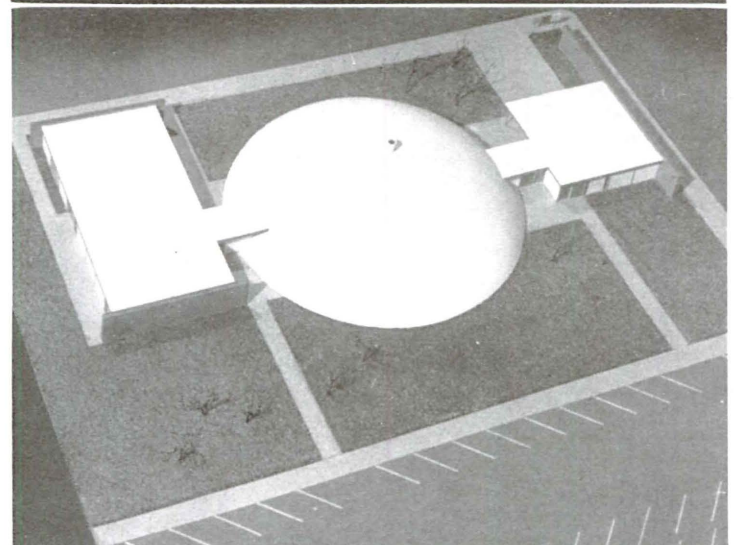
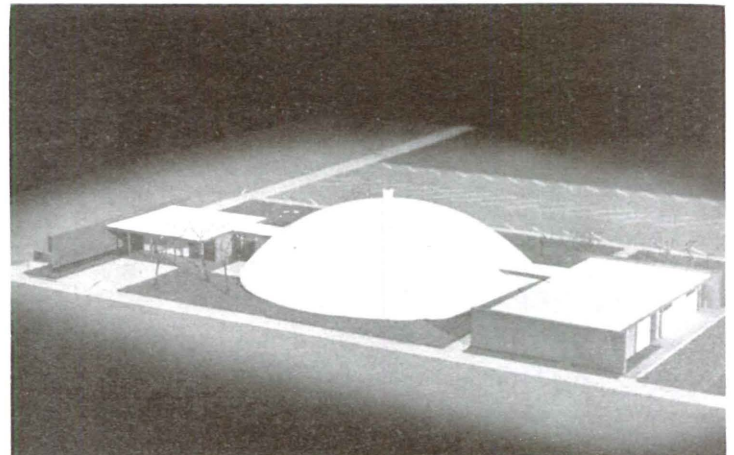
The circular runway under the periphery, which has a low ceiling, of the staging area connects the four different approaches to the stage, thus allowing the actors a choice of directions from which to enter and exit. Changes of the few props between scenes is accomplished in a similar manner by prop-men during a momentary switching off of the lights.

Lighting is from two sources. General illumination of the room comes from the cove between the ceiling and the inner wall of the runway, while the stage lighting is achieved by the use of suspended concentric staggered rings on which kleig lights are attached. Seating is of a movable type so that any production can have more stage area if the need arises.

The physical enclosure of the staging area is a gunite shell formed over a balloon of proper size and shape. The adjacent wings are a light steel frame, interior and exterior plaster partitions, and masonry end walls. Although many types of orientation are possible a corner lot was chosen giving a main street entrance and a side street access to the parking lot.

The size of a community needed to support a project of this size has been estimated at 100,000 people, as the knowledge of the existence of central staging is limited.

PHOTOGRAPHS BY HANK HOAG





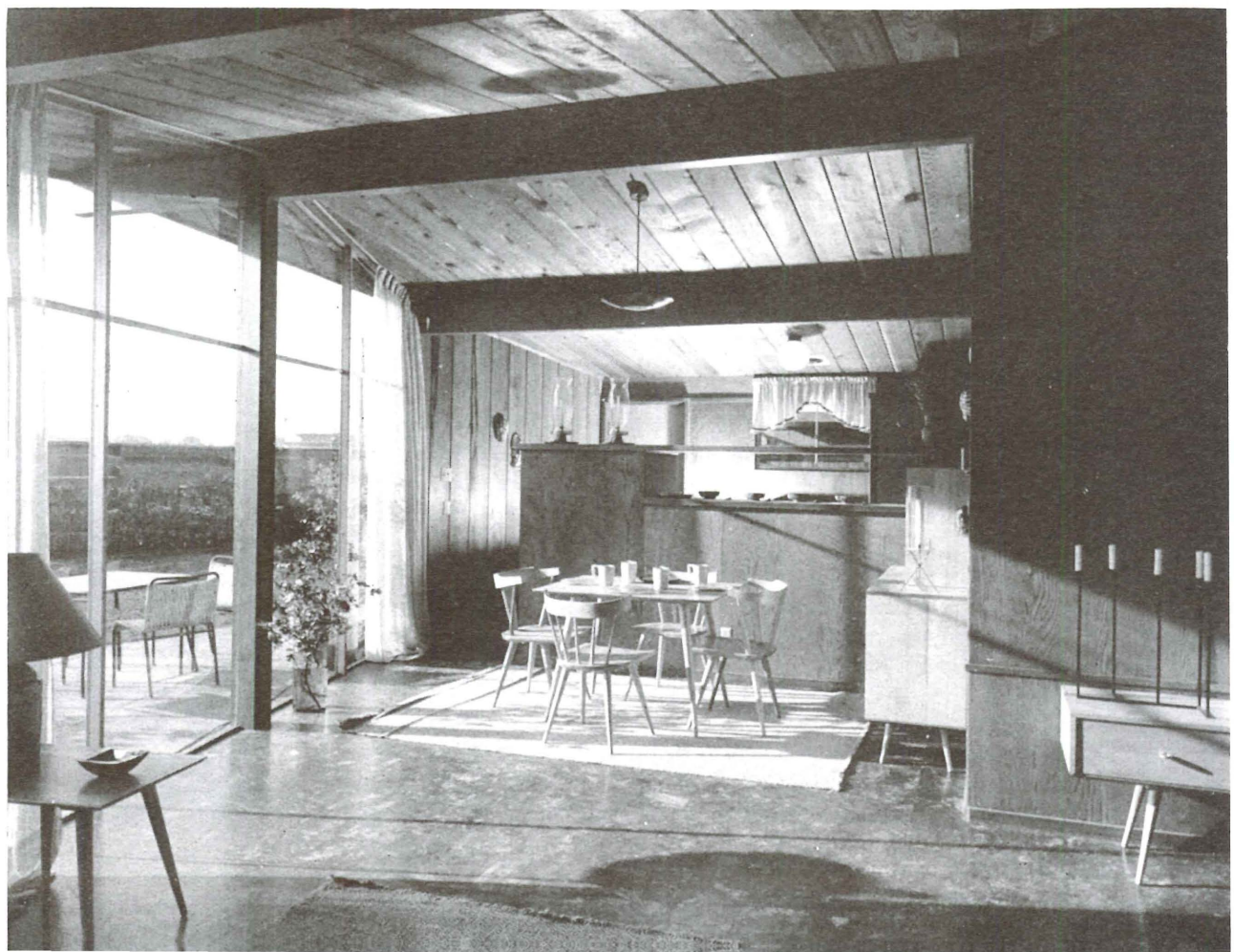
## GOOD DESIGN AND THE TRACT HOUSE ANSHEN AND ALLEN, ARCHITECTS

This is one of the few and certainly most successful examples of the kind of collaboration between architects and promotion builders that makes for good housing. It has, of course, long been contended that such an arrangement was the only means by which large, well-designed projects could be made available to the general public at reasonable prices. It has too often been overlooked, however, that such a marriage of interest almost demands a mutual confidence and respect from both the architect and the builder involved so that each function can operate toward an agreed objective and not toward each other's throat. While there is no reason to suppose that this necessitates a special kind of architect and a special kind of builder, the collaboration of Anshen and Allen and Joseph Eichler has demonstrated itself as being a happy mixture of what has often been an uneasy amalgam of oil and water. It has been frankly stated that Mr. Eichler's first 51-house project with the architects was a gamble. Rapidly liquidated, to the amazement of everyone concerned, it sold out in something short of two weeks. From thereon in the success has been, and is still being, repeated with a score of up to now 400 and more houses, all within what can be considered, in these times, reasonable price areas. In the 1200 square foot houses prices range from \$11,950 to \$13,900. While excluding garages, extras include large concrete patios, fenced service yards, electric range, washer and refrigerator and lots well over 600 square feet.

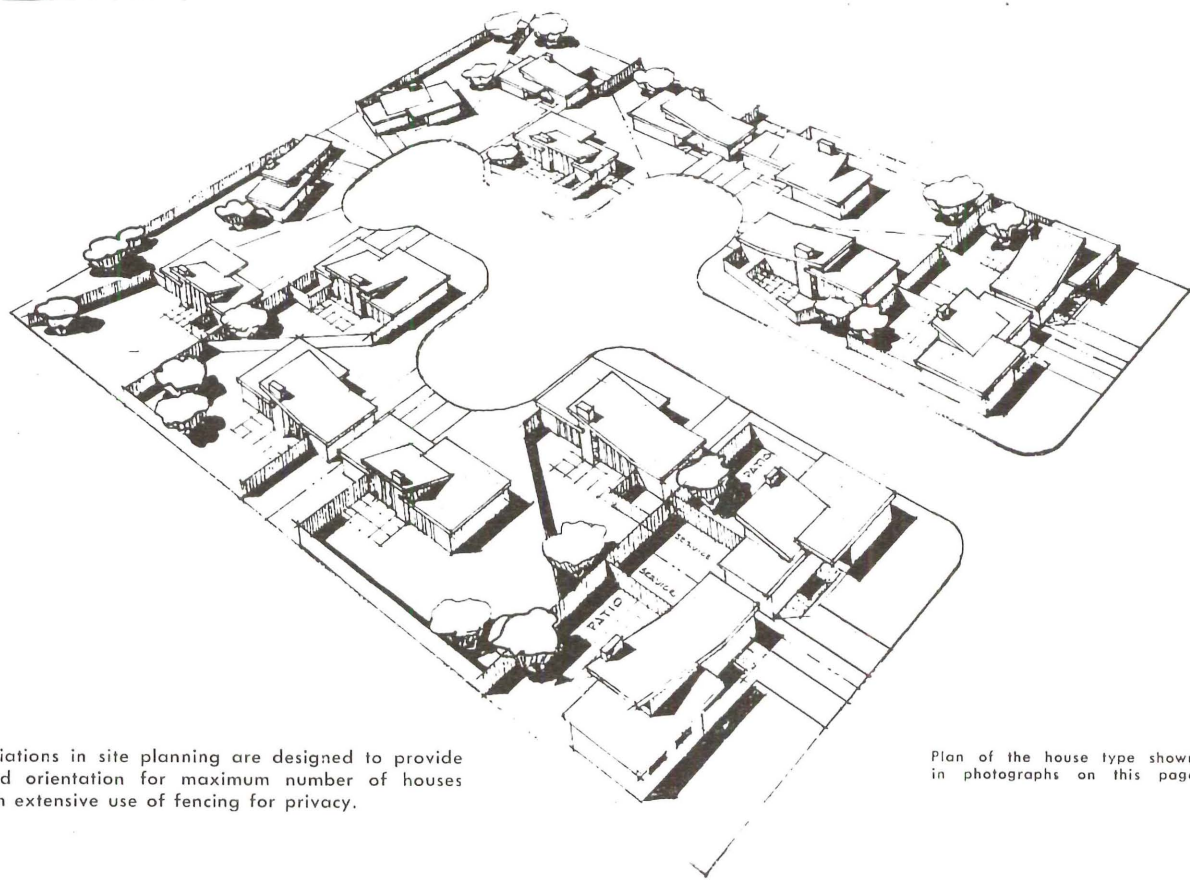
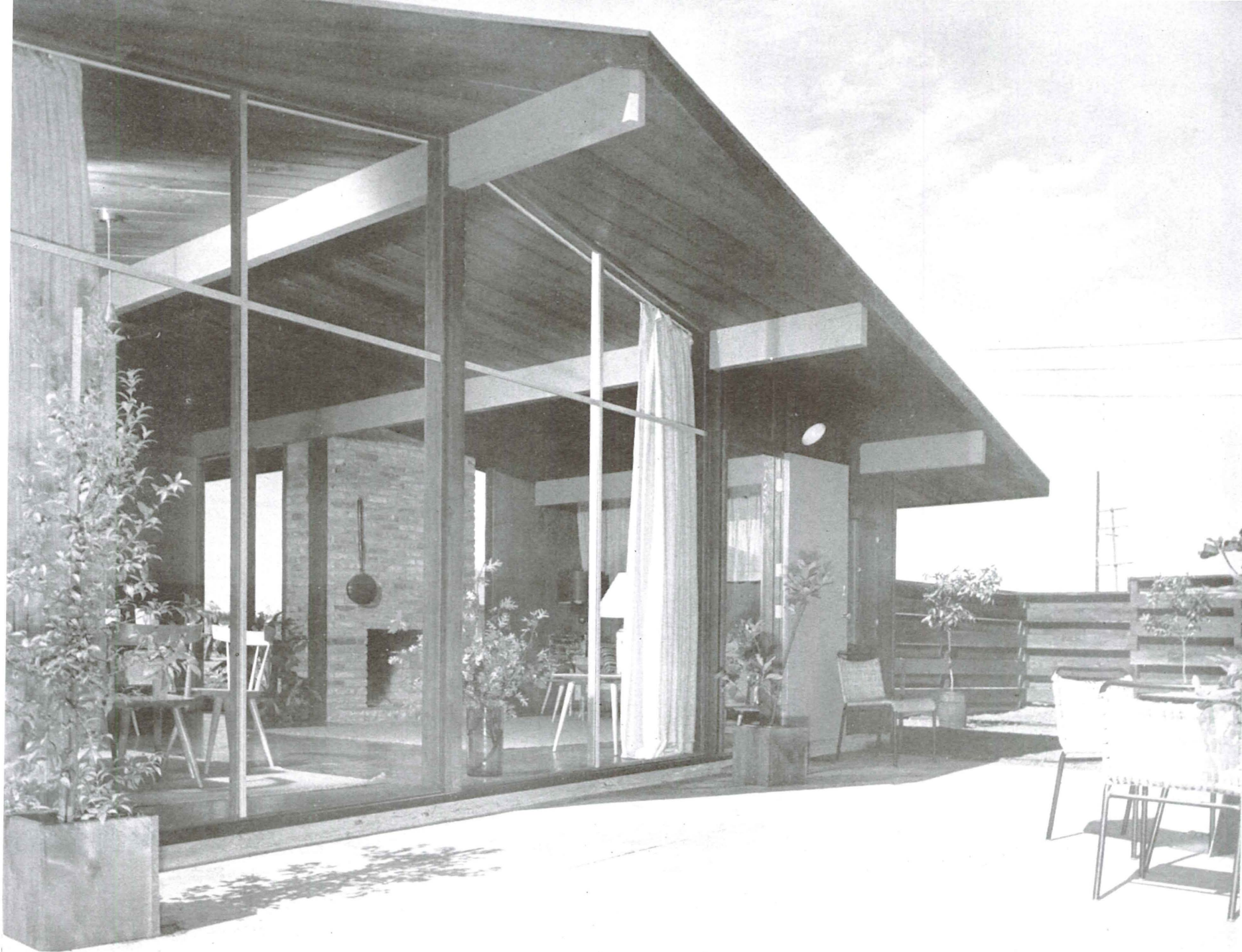
None of this is being accomplished without a most careful collaboration on the part of the architect with the builder staff in the development of cost-cutting techniques and details within a general policy of quality standard. It is a tribute to the skill of

In this model of the Eichler houses by Anshen and Allen there is an extensive use of glass which gives an extension of space sense in the carefully planned 1,146 sq. ft. Site planning insures the best sun areas and privacy against the adjoining houses. A clerestory extension of the roof lights an interior bathroom, located centrally for convenience, and tends to free space for the main living areas of the house. The kitchen is separated from the living area by a serving counter. Cabinets and plastic counter tops are available in several colors. The large glass panels between the exposed structural posts are framed in stock aluminum store-front muntins. The angled glass wall conserves footage and aids in the orientation for privacy.

PHOTOGRAPHS BY RONALD PARTRIDGE

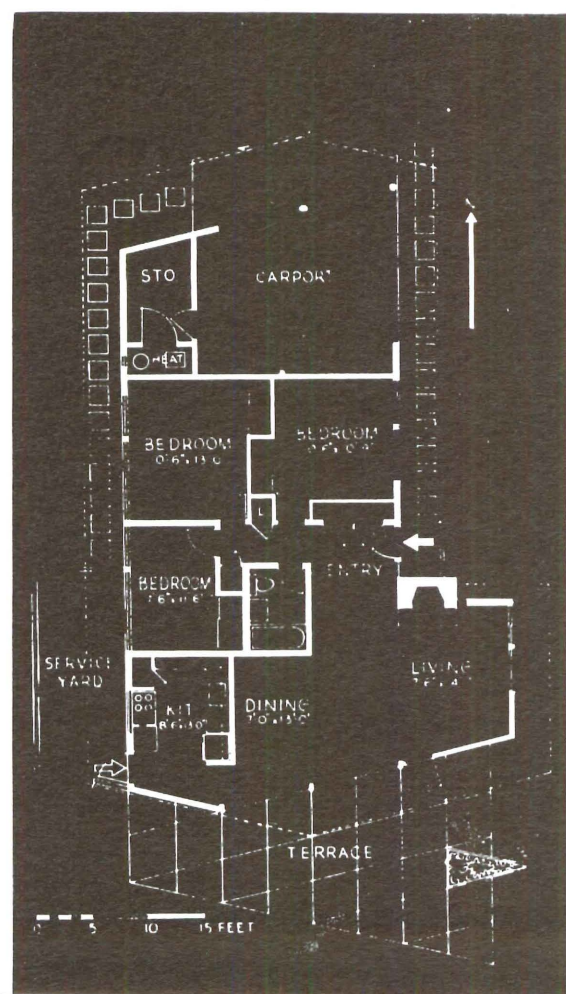




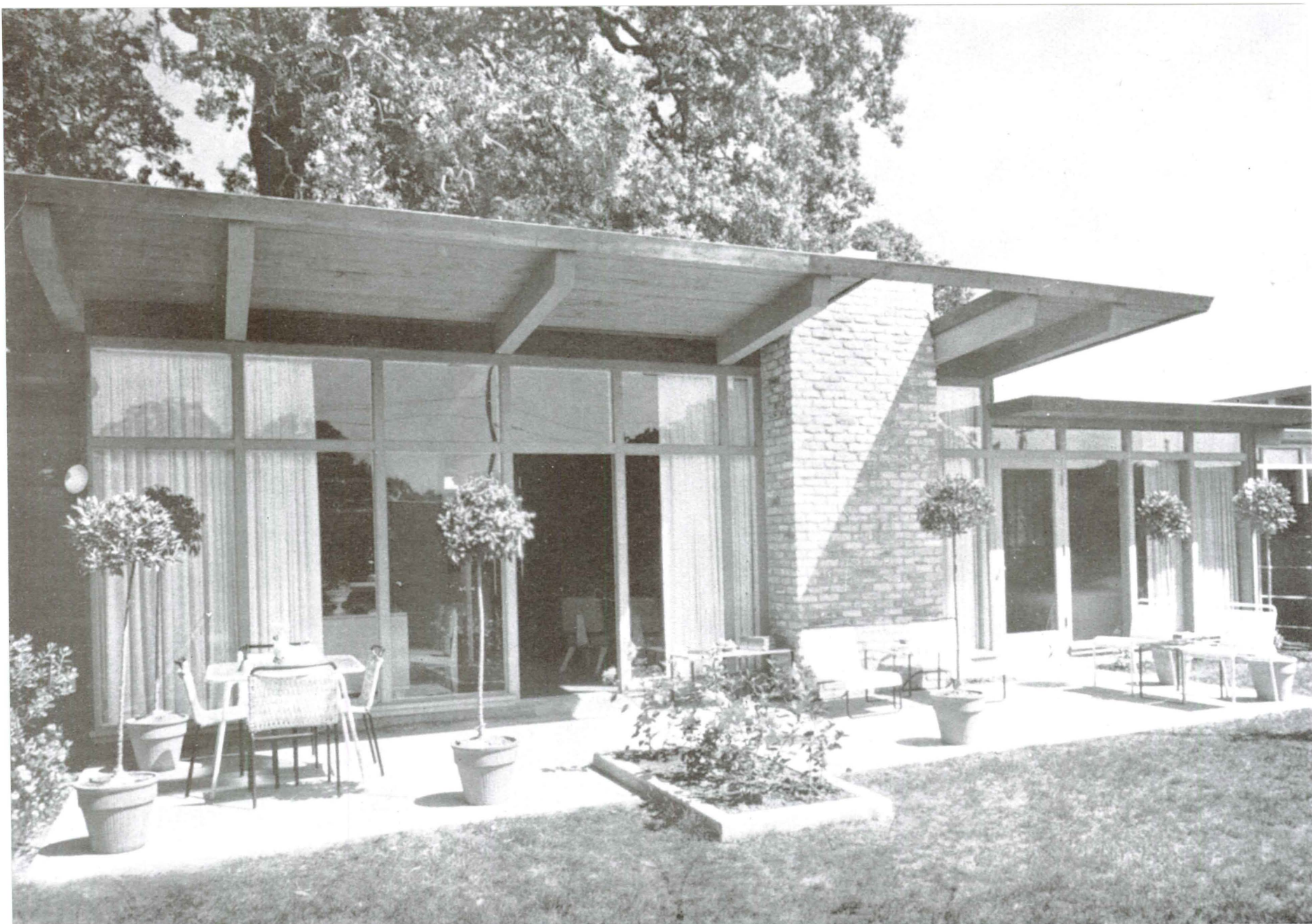


Variations in site planning are designed to provide good orientation for maximum number of houses with extensive use of fencing for privacy.

Plan of the house type shown in photographs on this page







**S. ROBERT ANSHEN AND WILLIAM S. ALLEN, *architects***

HAHN, CAMBELL ASSOCIATES, Land Use Consultants; GEORGE S. NOLTE, Site Engineer; JOSEPH L. EICHLER, Builder.

the architects that they have made it possible for the builder to derive full measure of profit from the standardization of the materials and structures while offering considerable variety of good design and straight thinking.

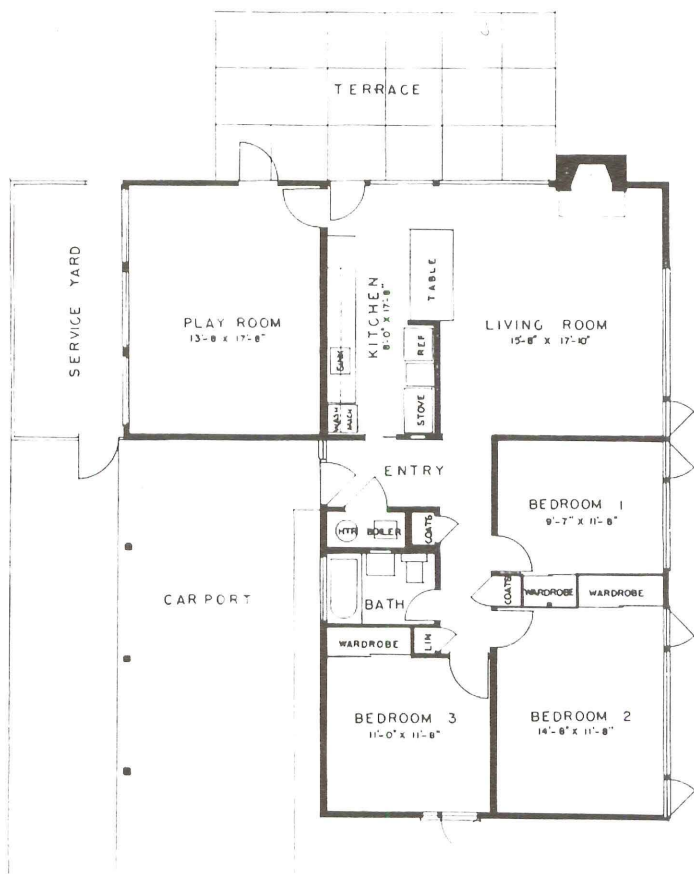
A careful study of orientation and site planning has enabled the architects to give individuality to each of the houses and to avoid the deadly uniformity that occurs frequently in many building projects of this nature.

The illustrations on this page are typical of the 58-house Eichler tract. It is 1,233 sq. ft. in area and priced at \$12,750; other variations of which we show the plans range from \$11,950 to \$14,250. In this medium-sized tract there is a uniform setback from the street despite which variations of plan through placement of garages, carports and exterior finish achieve a feeling of irregularity.

The living-kitchen area is designed as a single open space which obtains maximum ventilation as it flows into the bedroom wing. Ceiling-high plywood partitions accurately fit sloping or gabled roofs by means of a system of erecting posts roof beams and roof sheathing to form a template for partitions tops.

All of the houses are designed long and low to the ground with most of the attention where the family living areas converge on outside terraces.

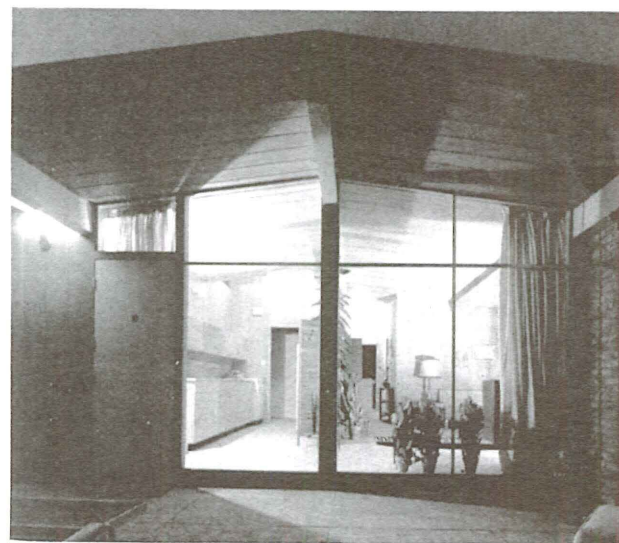




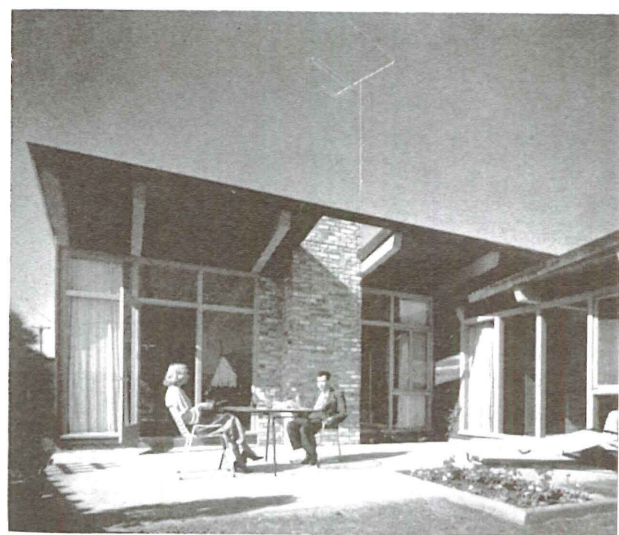
PLAN OF HOUSE AA-12

Cost Breakdown (typical)	
Land & improvements	\$2,250
Foundation and concrete work	930
Brickwork	250
Carpenter labor	1,250
Lumber	1,025
Millwork & cabinets	850
Plywood	485
Siding and roofing	655
Sheet metal	120
Floor and wall tile	226
Plastic counter tops	95
Windows and glazing	359
Hardware	150
Wiring & fixtures	450
Heating	495
Plumbing	750
Painting	375
Appliances	530
Driveway, grading & clean up	165
Architect's fee, overhead, profits & misc.	1,440
<b>TOTAL sales price</b>	<b>\$12,850</b>

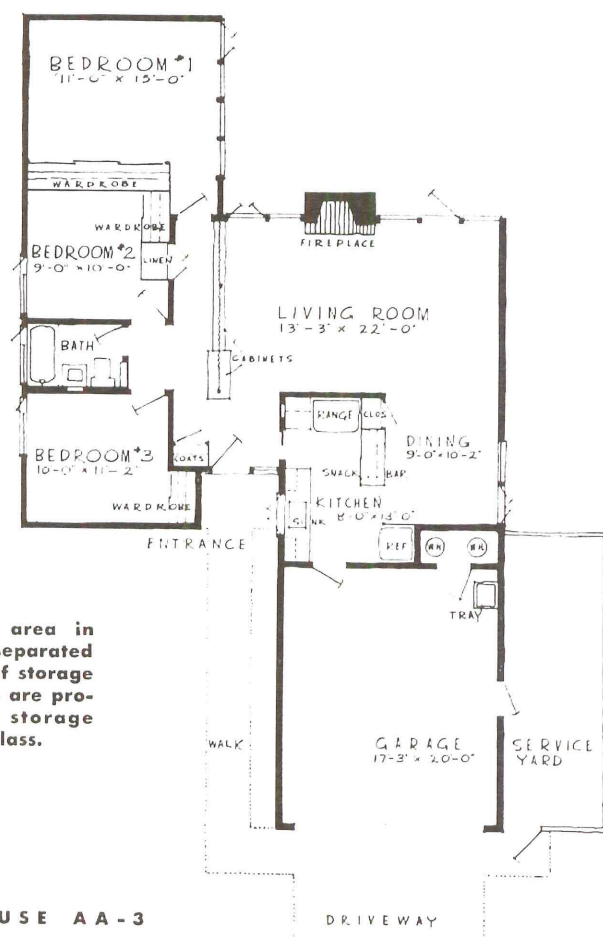
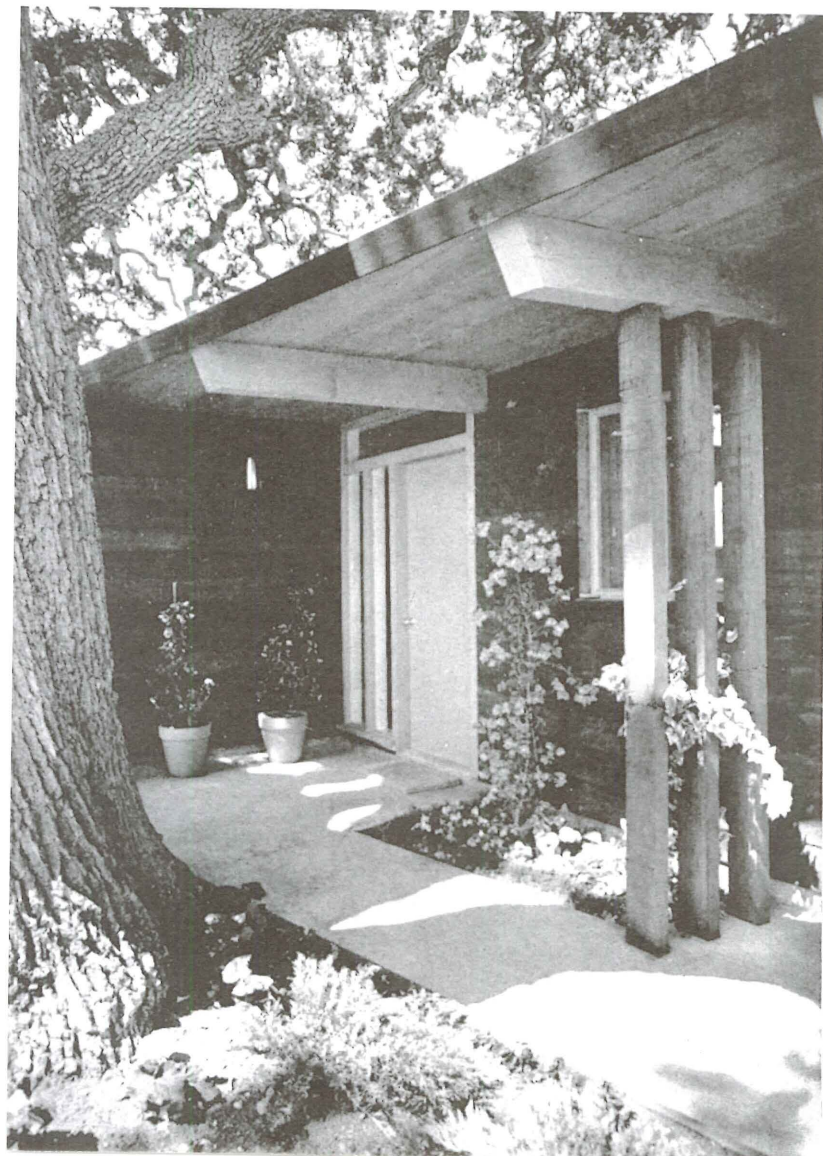
Four variations of this basic plan (AA-12) with direct access to the kitchen, living room and bedrooms is one of the most popular of the latest models. Different orientations are used to take advantage of the sun, privacy and outlook.



HOUSE MODEL AA-12



HOUSE MODEL AA-3



The living-sleeping area in this plan (AA-3) are separated by a low partition of storage cabinets. All models are provided with ample storage space and walls of glass.

PLAN OF HOUSE AA-3



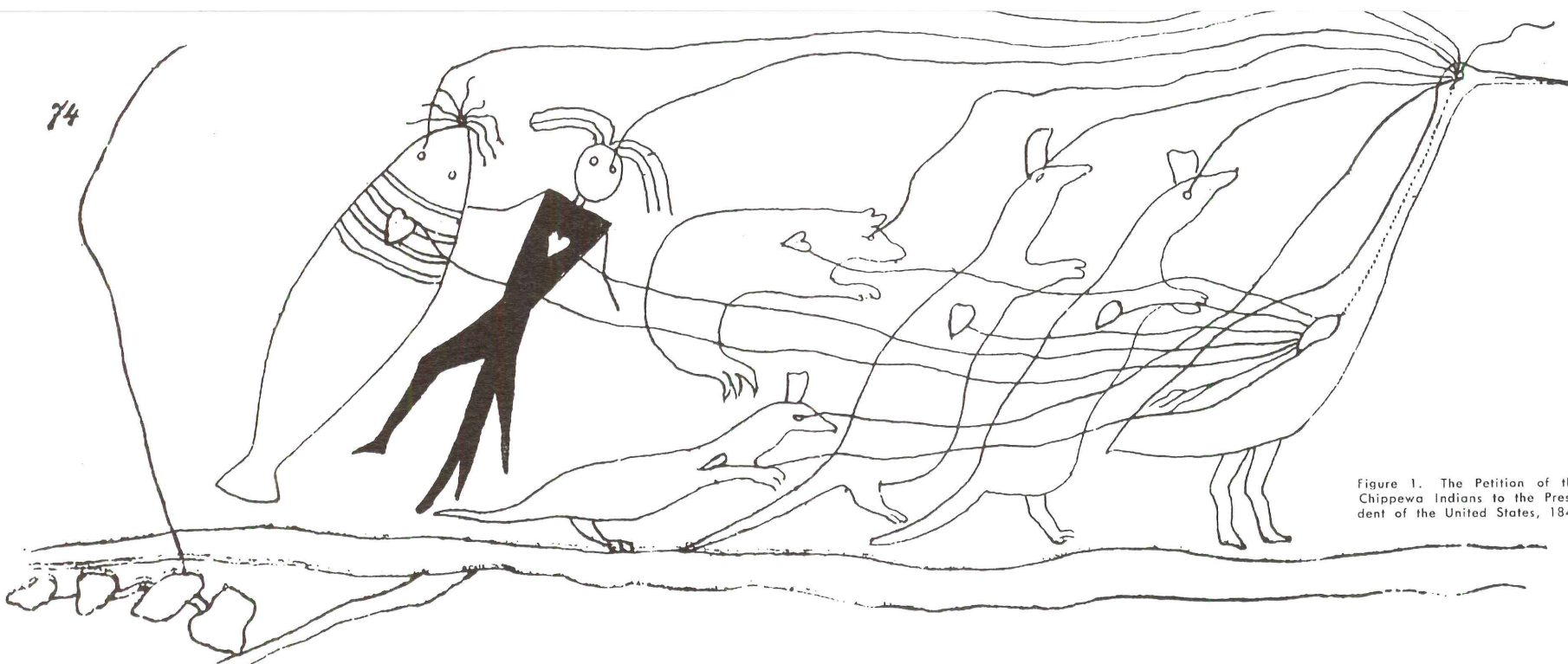


Figure 1. The Petition of the Chippewa Indians to the President of the United States, 1849

In 1849 the Chippewa Indians sent a petition to the President of the United States, asking for the return of a piece of land with fishing privileges on Lake Ontario. (Fig. 1) A wampum belt indicated the money involved, the totem animals identified the chiefs, and the heart-strings of men and beast led to the bosom of a tail-coated, boot-wearing president. But the petition failed. The Erie Railroad was built where the Indians once speared the fish, and in 1850 the Bible Society of America distributed two thousand Bibles among the aboriginals of the North-west. In addition to all the other horrors of civilization the Indian was suddenly confronted with a method of communication he could not understand. For him idea and form had always been one. The archaic Greek identification between "idein-to see" and "Idea-semblance, or nature" had never been broken. What he thought took on form, and what he had to express became image. His identity with the surrounding world rested on the IDEOGRAM. He could not comprehend why the white man had replaced ideas as formed, sensuous images with typographical abstractions. Plato's theorem, removing the idea from the visible world into an esoteric realm of universal essence, had been lost on him.

A juxtaposition of the Chippewa petition and a page from the Bible furnishes proof of one of the deepest schisms in human development. During the course of three thousand years, the slow emergence of philosophical ideology extricated the archaic root of "idein-to see" from the consciousness of Western civilization. The identity of idea and form was broken. Even the artists, whose concern should have been the affirmation of the harmonious accord between concept and image, fell under the spell of the abstracted verbal symbol. With the victory of Humanism over medieval Mysticism, art succumbed to the dull pomp of the allegory. One thing was described under the guise of another, a visual charade which the spectator could only solve with the aid of a literary scaffolding. In order to explain to himself the story contents of the allegoric presentation, he had to rely on the heard and read word. The champions of this art were numerous, from Poussin to Ingres, to Bouguereau, to Watts, to Klinger. While art historians recorded their tableaux faithfully, and the new ruling class, emerging after the French Revolution, invested millions in these literary transcripts, the intense images of the inner vision went unrecognized because the visual essence of the idea no longer knew its form.

And then came Gauguin. With the fury of the savage and the cynicism of the intellectual he smashed the

allegory and in its place he put the symbol. In his wood-cuts he started to heal the millennial breach between the ideogrammatic unity of non-hellenic cultures, and the muted soul of modern man. No one had taught him. His technique was crude, and his range of form limited. (Fig. 2) But he stripped his vision of all Renaissance trappings. Naked he embedded himself in the cyclic rhythm of a primitive society. Slowly and not without horror he established contact with the vast realm of ideological meaning that was too tremendous in its impact to bear allegoric disguise. The light he held up to the archaic symbol was "kindled by a weak and trembling hand but destined to become"—says Gauguin's testament—"a big thing in the hands of others."

For almost forty years this symbolic image of the inner reality grew in meaning and visual depth, "bodying forth," in the words of Odilon Redon, "imaginary beings, built in terms of material logic." It was an "uprush of the unconscious" that multiplied in form and meaning with the growing multiplicity of modern man. Imagination and image fused, creating the fabulous flower world of Redon, the gentle insanity of Marc's colored animal souls, Maurer's desperate Twin Heads (Fig. 3) and Klee's frightened faith in the unassailable purity of this inner world. The naturalistic image was not abandoned, it was transfigured by meaning. Finally with DADAISM this identity of form and message tried for an all-embracing universality and collapsed. Shocked into action by the insanity of the first World War, the young artists rallied for a total protest that would denounce all manifestations of a refuted social order. But bound to the model as they were, they found no longer any images that did not carry the identification marks of this refuted social order. The railway tickets and string ends of Kurt Schwitters's MERZ Collages, the newsprint of Raoul Hausmann's portraits, and the screws and bolts of Pica's compositions, were meant to demask the false esthetic values of academic art, but they also symbolized a hopeless involvement with the manifestations of the society that supported this academic art. The search for new visual means to protest the materialistic triviality of nature imitation and of literary allegory, had to reach back farther than aboriginal primitivism or archaic simplification. It became evident that Gauguin's return to pre-historic imagery had been a necessary purification process but that it could not annul the complexity of contemporary existence. This existence could only be perceived through a synoptic vision—through a creative process that focussed complicated life patterns in a vis-



Figure 2. Paul Gauguin, Woodcut from "Noa Noa," 1892



Figure 3. Alfred Henry Maurer, Twin Heads, Circa 1930

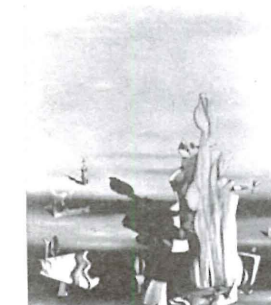


Figure 4. Yves Tanguy, La dame l'absence



ual unity, based on fundamentals. The remaining traces of verbal identification had to be wiped off the canvas. The traditional limits of pictorial comprehension, based on the recognition of the model, as they had been maintained by the Cubists, had to be surpassed. The physical logic of an object and the common sense of its existence in three dimensions was challenged by a new knowledge of relativity. It was a gradual transition. The best among the creators of this syn-optic world withdrew cautiously from verbal identification. For a while—roughly between 1930 and 1936—the isolated plastic form remained as subject matter. This form was seemingly part of the surface world, yet it was without physiological attributes. These were "as if" forms, attracting the imagination through familiar proportions and poses, but remaining aloof of man's

penumbra between reality and dream, had become conscious of the disembodied character of inner vision. Psychological succession rather than psychological perspective was charted like the fluctuations of a graph. Color became self-purpose, often resembling a frantic scream like the outcry of an inarticulate being. Lines balled, looped, stretched, like cross currents on an electric tension field. Automatic reactions to subconscious stimuli guided the hand that created fumages, or arranged patterns according to the law of chance. The abandoned background-foreground relationship of forms emphasized the astral plane. There was no time to anchor the instantaneous experience in defined space. Infinity was like a screen on which to project the unconscious self; and the only possible approach of the spectator was self-surrender, a shedding of the skin to



Figure 5. Gordon Onslow-Ford, *The Luminous Land*, 1942-43

## IDEA AND PURE FORM by Sibyl Mohrley - Nagay

interpretation by lacking human characteristics. The picture plane retained the aspect of the naturalistic landscape. (Fig. 4) Depth perspective and horizontal-vertical articulation were maintained. But it was a landscape without spatial limitations, a surface unrelated to topographical characteristics. The "geological substructure" of which Cezanne had spoken, had finally risen to the surface.

But even the unfamiliar form of the familiar object retained a traditional identity that obscured the relationship of idea and pure form through the ever-intruding verbal explanation. The three-dimensional shape, related to an imaginary horizon, was replaced by configurations, surpassing all that could be perceived in the sun-lit world of material reality. The macrocosm of the inner self was revealed as the new subject matter, a panorama of emotional responses. The significance of each inner experience was expressed in fantastic forms and hues, in concentric or eccentric rhythms, pulling the ego either toward a position of central importance or dissolving it in a universal space that seemed to extend beyond the limits of the picture plane. (Fig. 5) Besides the panoramas there were close-ups. One form, one facet, one spot of color, mirrored the complexity of the whole creative being, as one carefully forged link stands for the quality of the whole chain. (Fig. 6) It was a revolution that dislodged the spectator from a position he had held for some three thousand years. Traditionally, he had been addressed by the artist, spoken to from the picture frame. The museum relationship between painter and layman rested firmly on their common understanding of vanishing point, foreshortening, and conical perspective. But these new images invalidated the museum approach. They could not be grasped under the aspect of the "visual axis" or identified with the thematic word. The fellow being had to be absorbed by the image. His own ego had to center in the center of the fabulous dream. Aerial and linear perspective had been replaced by PSYCHOLOGICAL perspective.

But the forms of this new art were still biogenetic. They had developed from the transfigured models of symbolic expressionism. Like all genetic forms, they had outline, structure and tactile surface. They congealed the vision that created them in their rational frame work. The flight through inner spaces came to a halt when it met its image. And in about ten years of development the new expressionists verified what Cezanne said had taken him forty years to discover, namely, that painting is not sculpture. The problem of form plasticity changed into the problem of form dynamics. The inner eye, now accustomed to the

feed the impact on the exposed nerves. (Fig. 7)

In the forty years since Paul Gauguin had died in 1903 the search for the identity of idea and pure form had gone through three decisive stages. There had been an illustrative symbolism (see Fig. 3) transforming the traditional model through the idea. Configurative symbolism (see Fig. 4) as the next step had derived from the memory of biological shapes a new form morphology that surpassed the model but petrified the idea through a coagulation of the emotional intensity. And finally there had emerged dynamic symbolism (see Fig. 7) shedding all formal connotations and all structural organization to record nothing but inner force. With this development the search for a new vision had reached anarchy, meaning the undefined state of primordial matter. At no point in the development of western art had the rift between creator and public been so deep. Art was indicted of being mere chaos. But it was in the nature of this chaos to hold forth the promise of a new vision. Its antithetical contrast to the harmonious order of classical art gave a reciprocal function to this anarchic conclusion of the long retreat from the allegory. No creative chaos could be envisioned without the protest against petrified harmonies, and no future universe could emerge without a deep experience of the power inherent in chaos. Experiencing both, order and chaos, the new expressionists could start building a lasting entity between spirit and image. The painted surface took on a new meaning based on the premise that painterly form is substance and consequently endowed with the basic properties of all substance. These properties were not those of biological substance, but those of physical fundamentals: Warmth and cold, polarity or identity, spatial tension or equilibrium, mobility or rest. Pigment became a visual clay, shaped in the image of inner necessity. (Fig. 8) The egocentric obsession of the creator was sublimated. It fused with the essential reality of the idea. Each color element contributed to the perception of all painterly factors—radiance, gradation, line rhythm, weight and mass. Combined on the picture plane these fundamental elements formed a dramatic subject matter that surpassed in intensity all possible illustrative meaning. A new contents emerged that was no longer superimposed upon the abstracted form element like a stencil labeled hope, fear, love, desolation. Contents was shaped by the innate energy of substance, a substantiation of emotional experiences, not a transcription. As color, light, line and space fell into their place on the picture plane there occurred as, one might (continued on page 46)

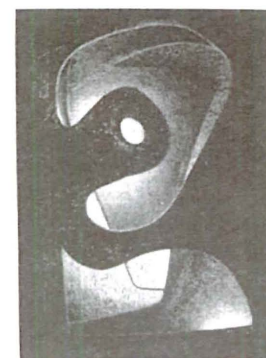


Figure 6. Robert Jay Wolff, *Impression*, 1938



Figure 7. Fritz Winter, *Black Painting*, 1936

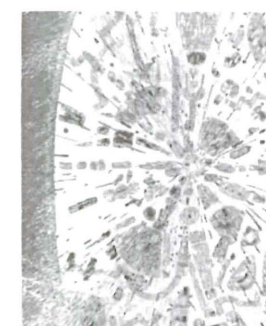
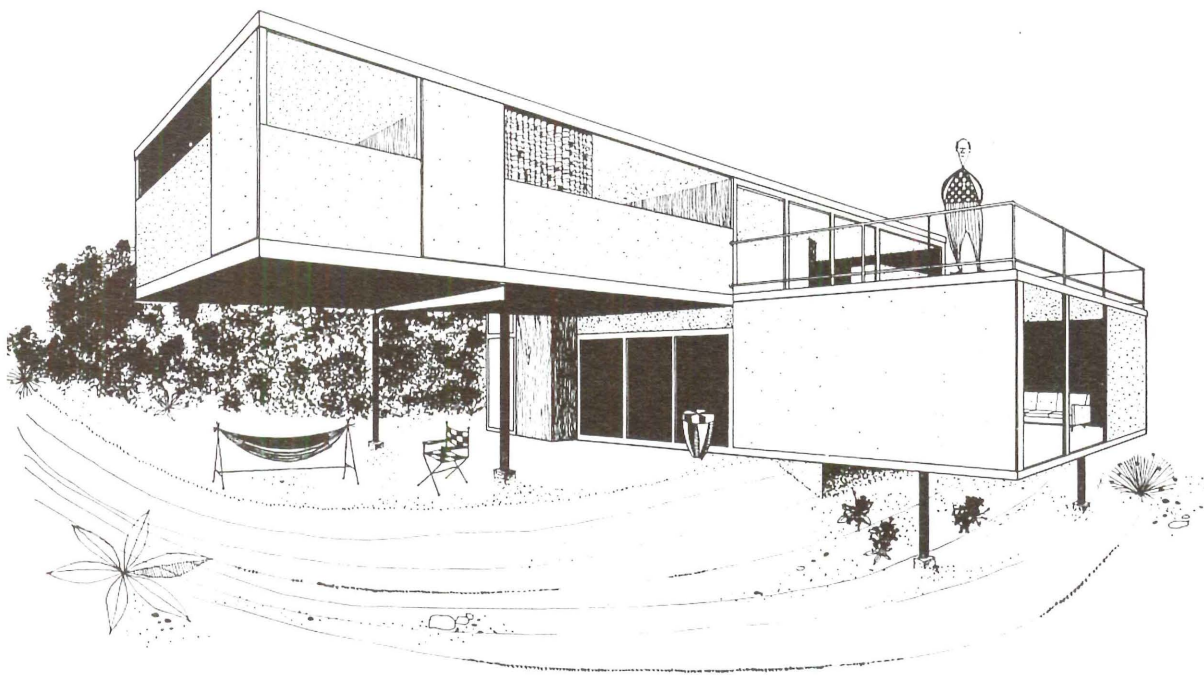


Figure 8. Lee Mullican, *Agawam, Fourth Quarter*, 1950



Figure 9. Wolfgang Paalen, *Face Planetaire*, 1947



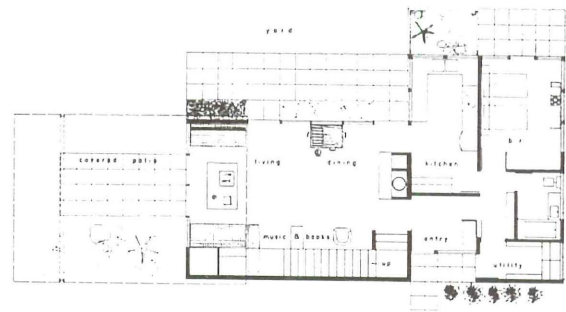
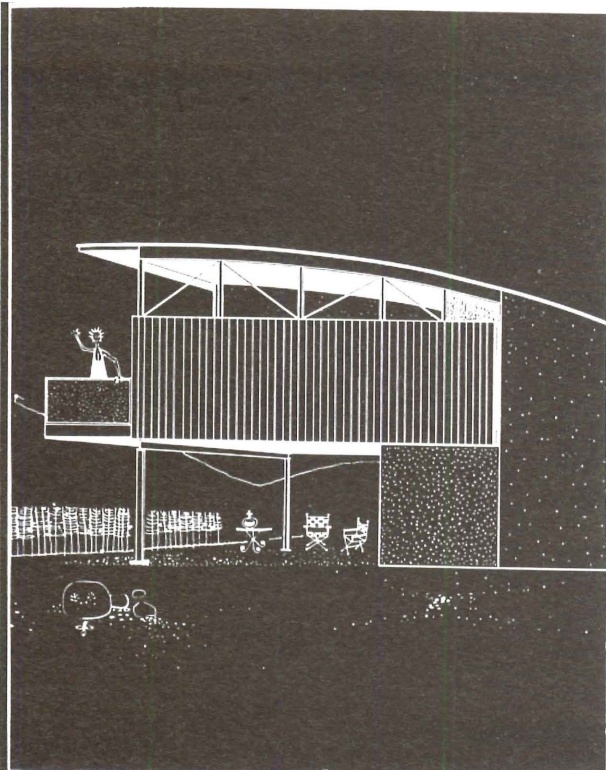
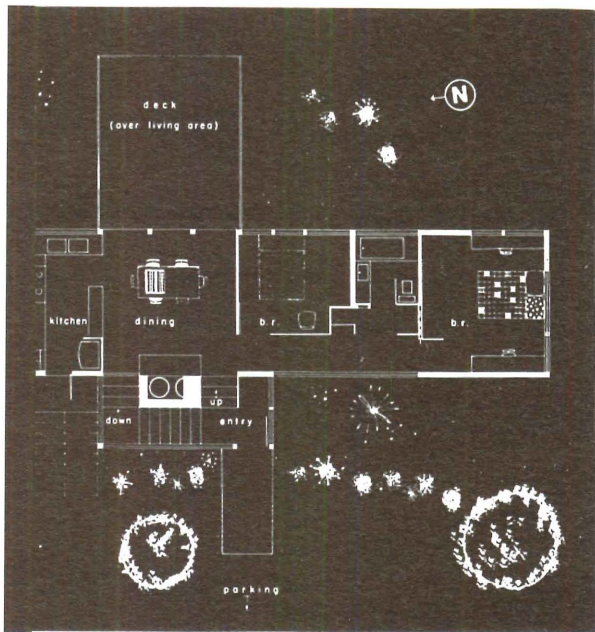


1.

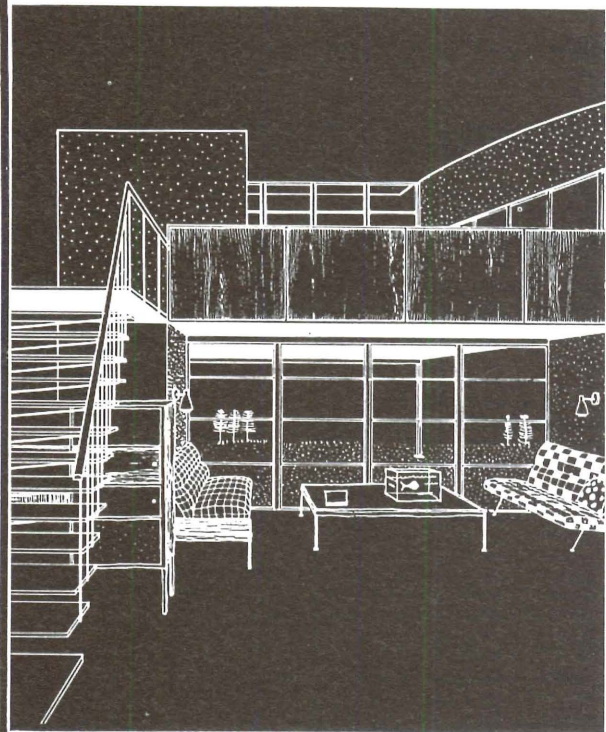
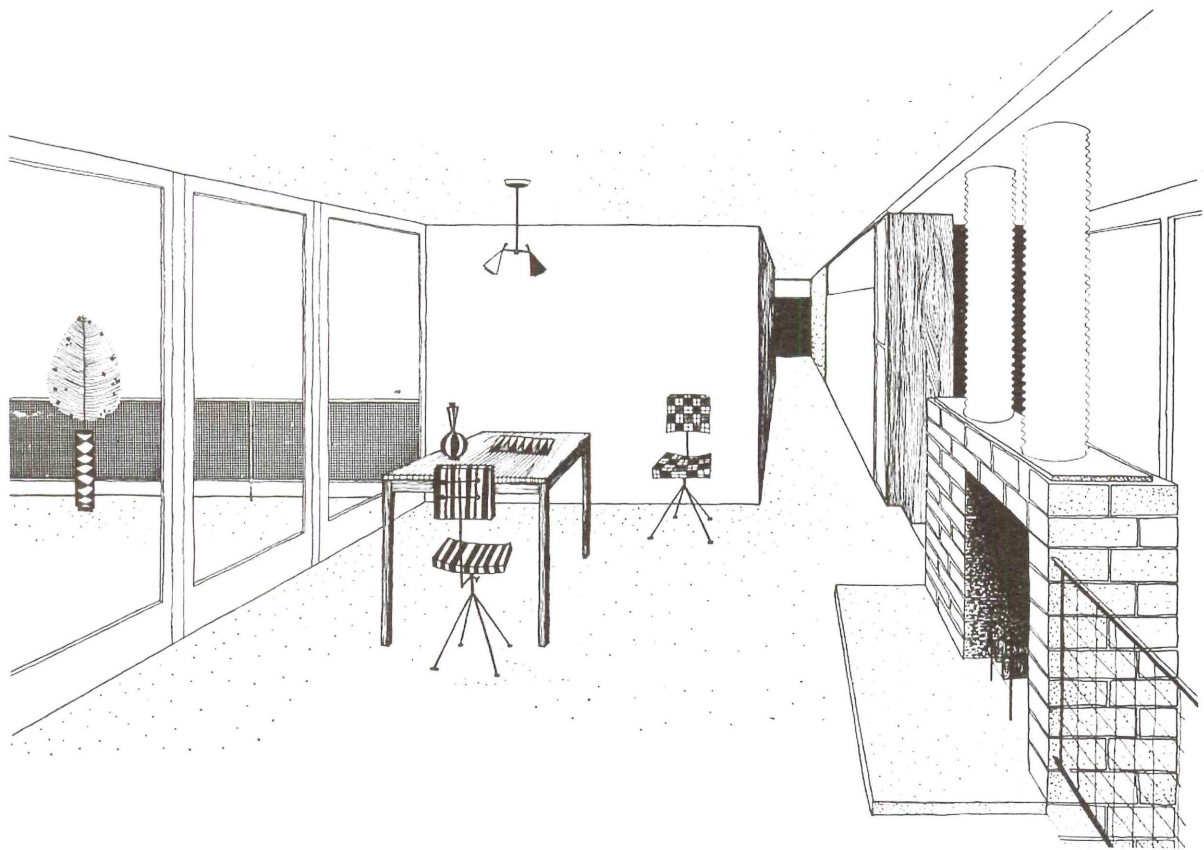
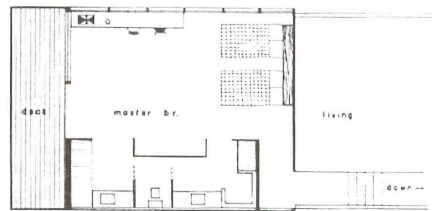
GENE LOOSE, designer

This house is placed on a plateau, with wide views to the north, east and south. It opens out on two sides in order to take advantage of the panorama. The approach is from the parking area nine feet below the main level.

Two major interconnected volumes were established in the section between the lower level of interior and exterior living and the upper level of sleeping, bath and dressing. The ceiling derived its shape from the analysis of the most direct method of housing a continuous volume in which three points of elevation were fixed, to relate to human scale at the lowest point of entry, a minimum height at interior bedroom balcony, and logical maximum height at outside balcony. This relationship provides for: 1) separation of master bedroom, bath and dressing from the lower level of the house without compartmenting, satisfies a demand for continuous space and guarantees privacy. 2) maximum views from both levels. 3) an alcove in living area and covered outdoor patio. 4) a low point at entry from which space expands vertically and horizontally.



2.





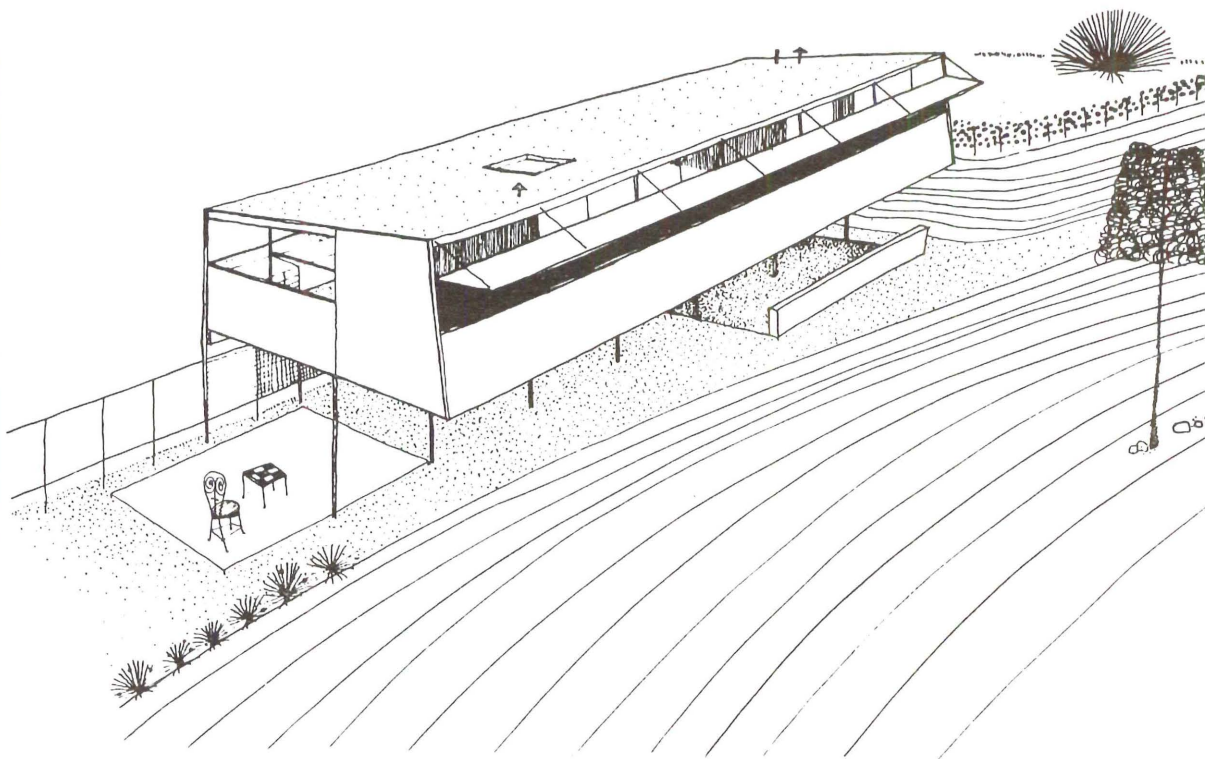
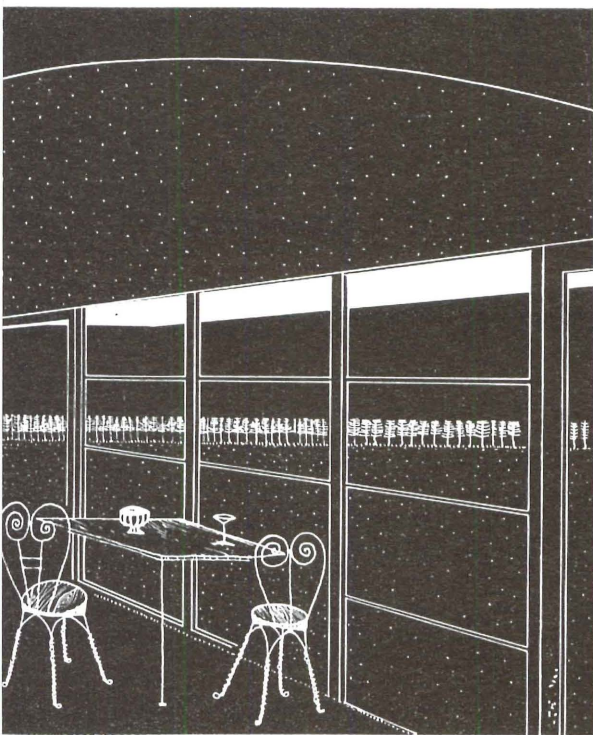


### KIPP STEWART, designer

This is two bedroom house with parking space, outdoor living, dining and service areas on a narrow level strip along a mountain road.

Lifting the entire enclosed volume 8 feet provides covered parking space for two cars, room for storage, a large covered patio area, and it allows the house full view and privacy from traffic. The covered stairs and entry opens into either the kitchen-living area, or the bedroom area. Adjacent to kitchen-dining is an outdoor level (reached by ramp) which accommodates a service yard and another patio open to morning and early afternoon sun. The yard and patio at road level are kept private with asbestos cement board screens and a hedge.

The structural system is one of steel H columns, with 2 x 10 floor joists cantilevered 8 feet, and 2 x 8 ceiling. The floors are asphalt tile and the roof, composition. 2 x 3 studs with exterior stucco and interior wall board are set into the north wall between continuous steel columns. Aluminum casements are set between the columns the length of this wall. Over the cantilever, on the south, an asbestos cement board sun shade protects the fixed glass, and ventilation comes from wooden louvers between glass and ceiling line.



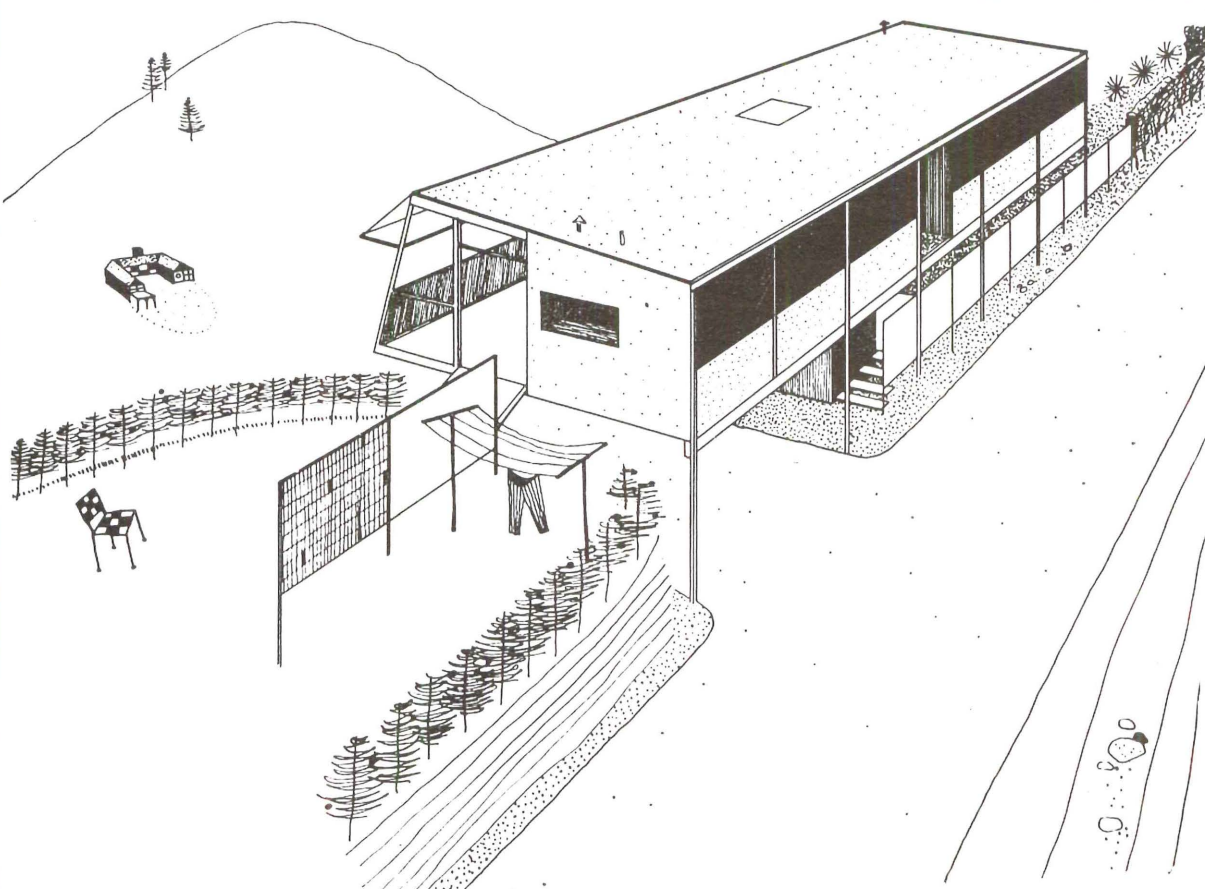
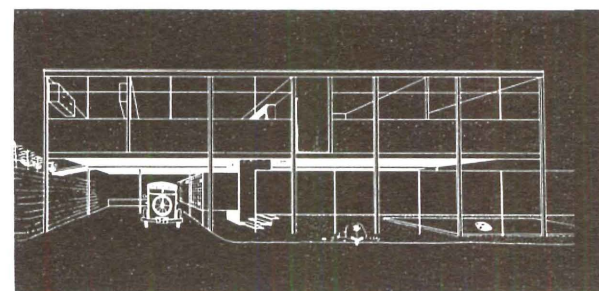
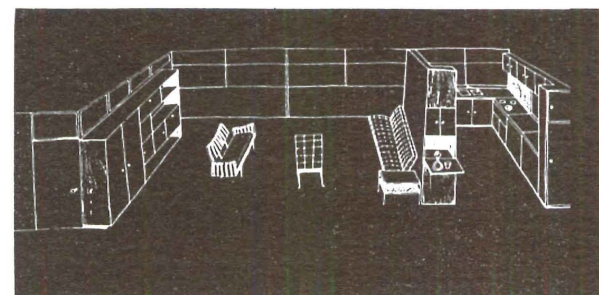
### GENE LOOSE, designer

A hog-back site, dropping away from the street and parking area toward north, east and south, suggested that this house consist of a pair of volumes extending into the space on all three sides, contours dropping away underneath.

The two story arrangement allows all areas to take advantage of a mountain, canyon, and city view, connects living area with outdoor areas (both open and covered), and makes an outdoor deck available to the upstairs (kitchen, dining, and bedrooms). With the use of a basic steel structure, nearly all foundation is eliminated and careful adaptation to contour puts excavation at a minimum and provides an economic and esthetic solution consistent to hillside building.

The house is approached by a ramp which leads from the garage level. The entry stairs, that wind around a central masonry unit which contains fire-box openings on each level, lead up a quarter level to dining and sleeping areas, and down to living and outdoor patios. Twin corrugated steel pipes with terra cotta lining serve as flues.

3.



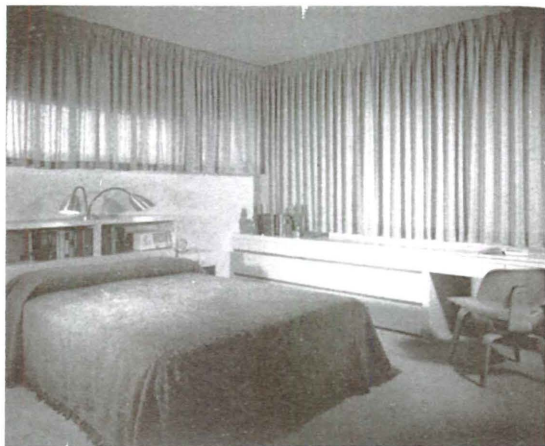
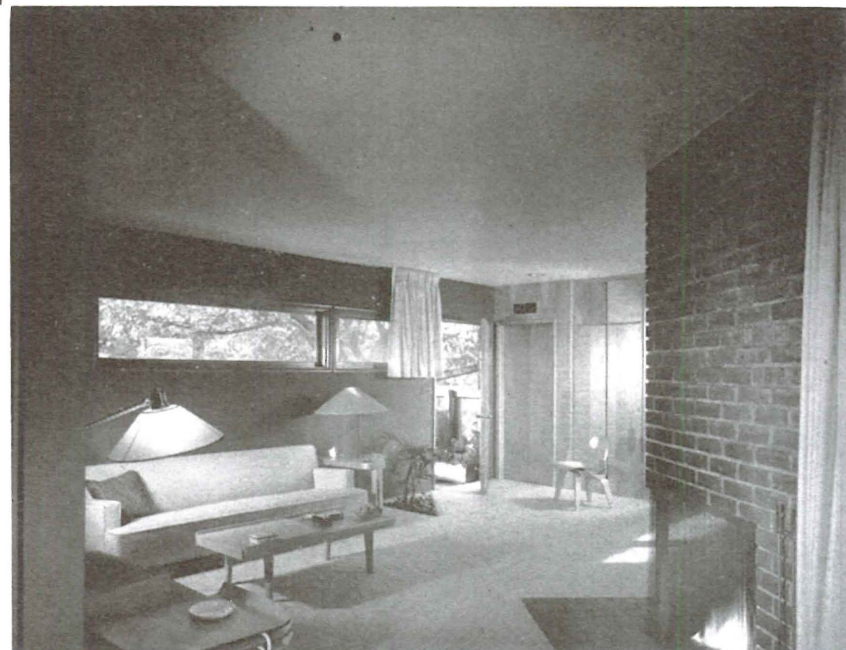




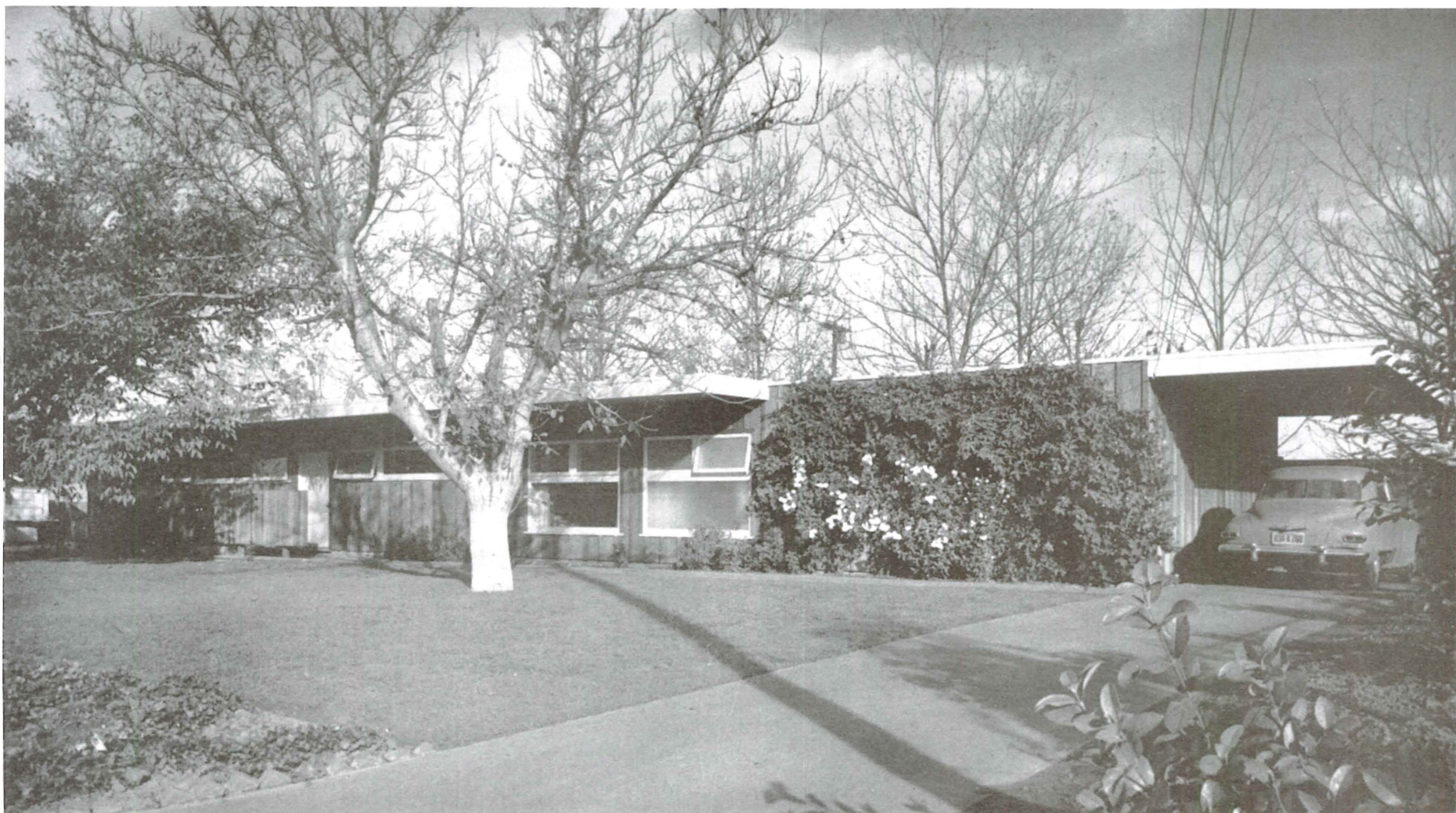
## SUBURBAN HOUSE

CRAIG ELLWOOD  
*designer*

The colors used in the interiors of the house were chosen in an orderly manner and combined for a pleasing and harmonious effect. One wall of the living room is of birch paneling, another is in deep umber and the carpeting is beige. A combination dressing table and desk in the bedroom is a space saving arrangement. A table in the kitchen pulls out from a cabinet.







The client's desire to "stretch" the house across the site's 135-foot width directed the plan layout. The site orientation was governed by the position of existing walnut and pecan trees. By attaching the 400-square-foot garage and by cantilevering a 10-foot carport, the plan covers 100 feet of the site's width.

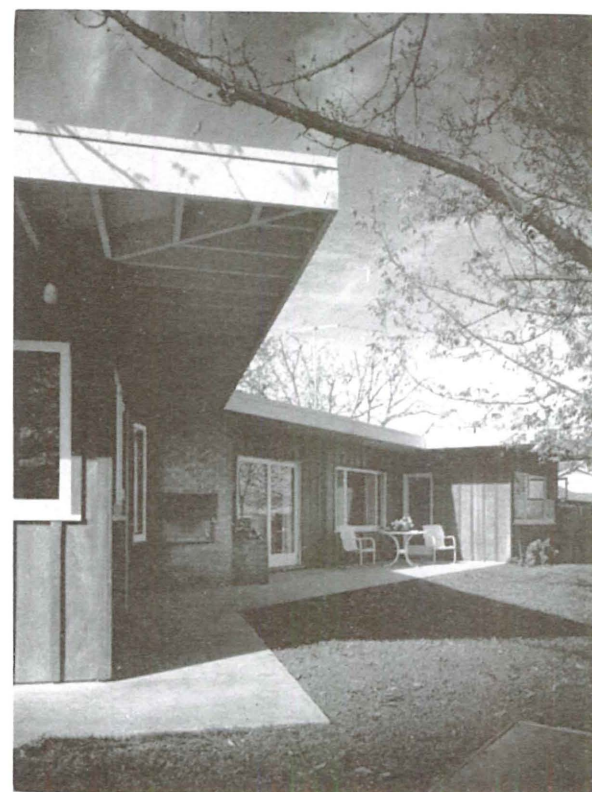
Selection of the materials was dictated by the budget: exterior—1"x12" rough redwood boards with 1"x3" batten, interior—smooth finish plaster is used throughout with the exception of one living room wall which is of birch plywood. A barbecue is placed in the exterior fireplace wall.

All masonry is waxed common red brick. Built-in cabinets in the master bedroom include combination desk and dressing table.

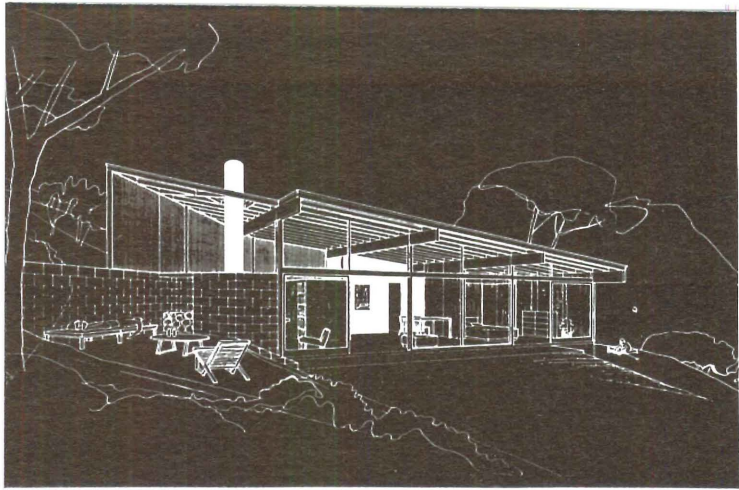
In order to gain space, the living and dining rooms are combined. This area, the kitchen, and the bedrooms open to the terrace. Kitchen, service and bathroom floors are asphalt tile; the remainder of the floors are padded carpeting over the concrete slab.

The paved automobiles-turn-around area doubles for a regulation size badminton court; metal sleeves set in concrete, flush with the paving, serve as holders for the easily removed net standards. The house is 1450 square feet.

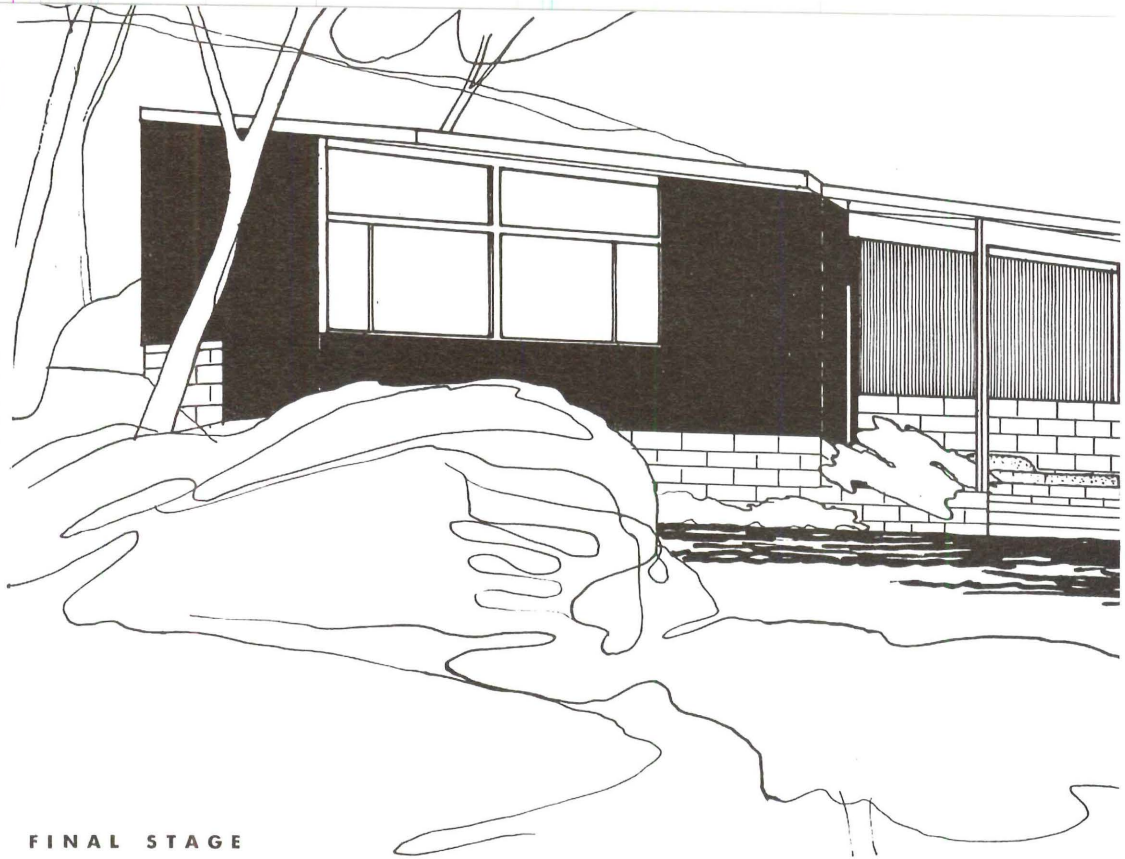
INTERIORS BY CARROLL SAGAR & ASSOCIATES  
PHOTOGRAPHS BY DONALD HIGGINS







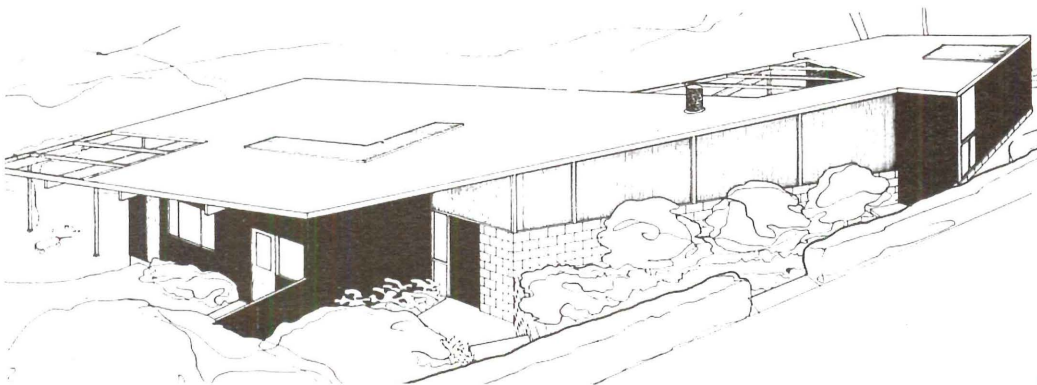
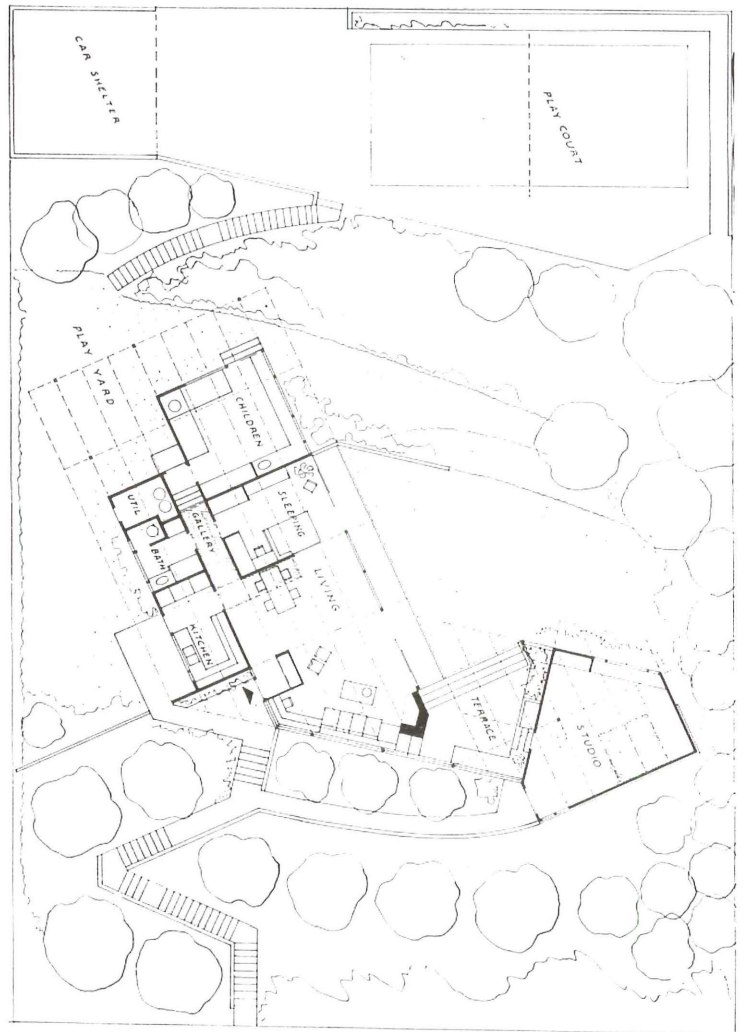
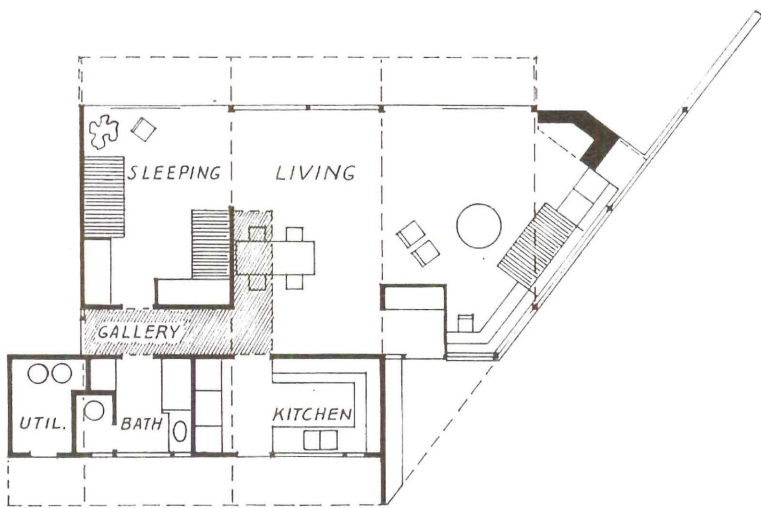
FIRST STAGE



FINAL STAGE

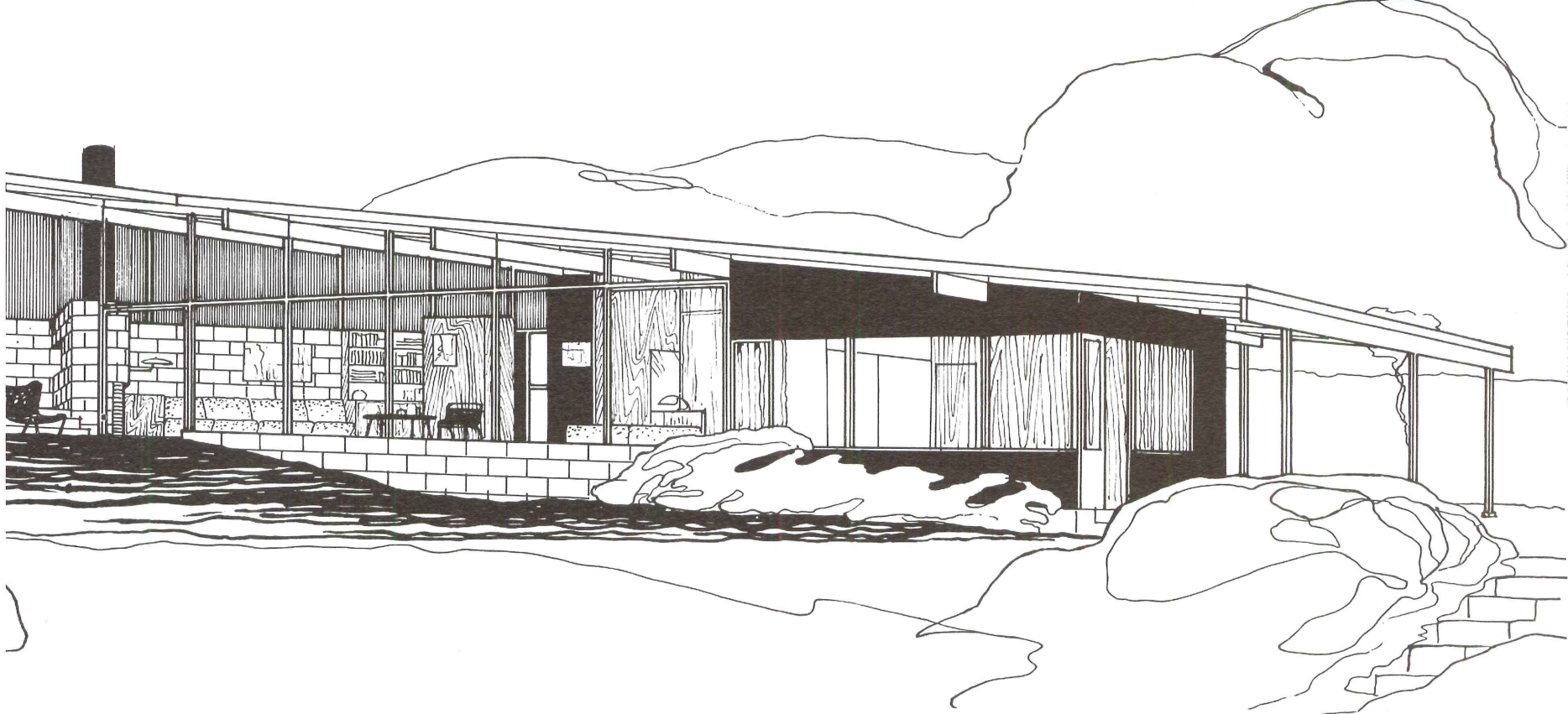
# A HOUSE TO BE BUILT

FIRST STAGE



FINAL STAGE





## IN TWO STAGES BY THORNTON M. ABELL, architect

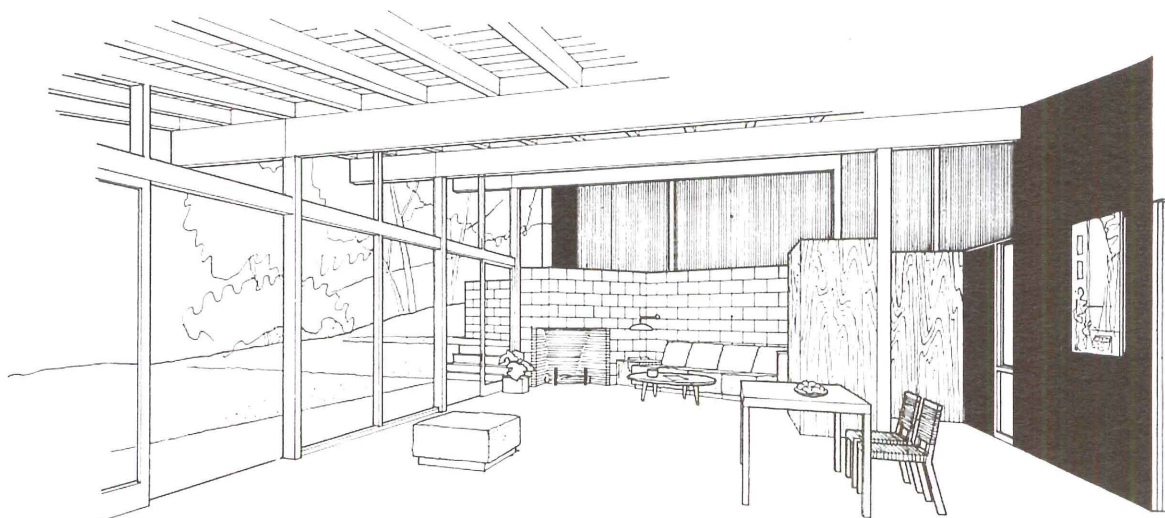
This is a house planned in two stages, the first now starting construction, the second to follow.

The property slopes to the south in a canyon near the ocean with a natural plateau halfway down. The requirements were specific: a large living area with wide expanses of glass so arranged that it may be used also to show paintings; a small kitchen and laundry with service yard; sleeping and dressing space near living room; large bath with toilet compartment; separate children's room to be used as a playroom with outside play area related to service yard; attached but separate studio and outside access without passing through the house.

The plan is arranged on four levels and maintains a consistency in achieving the owner's requirements. The owner's sleeping space has sliding partition which opens it to the living room. A skylight in the living room and gallery provides good light for showing paintings. An outside entrance to the gallery makes it possible to reach the living room directly. Between the living room and studio is a sun-trap terrace, partially covered.

For the first stage, the children's room, the studio and terrace are omitted. A garage will be built now to be used as a studio until the second stage is completed.

The structure of the house is exposed where possible. Masonry walls are of light-rose-beige color, exposed inside and out. Radiant heated floor slabs are integrally colored and waxed. Framing is arranged in a system of posts and beams spaced 12 feet and rafters spaced 2 feet apart, sloped to form a continuous plane following the differences of floor levels. Exposed ceiling is T&G with 1 inch celotex insulation under composition roof with natural color rock surface. Filler walls are finished in colored cement plaster outside and plywood inside. Between the top of the masonry wall and roof plane in the living room toward the street, is a filler of Alsynite to form a light-diffusing enclosure. The skylight in the gallery is Alsynite and white plexiglas will be used for the studio skylight. Special lighting will be swivel spots located at the ceiling level, to permit flexible lighting for pictures.

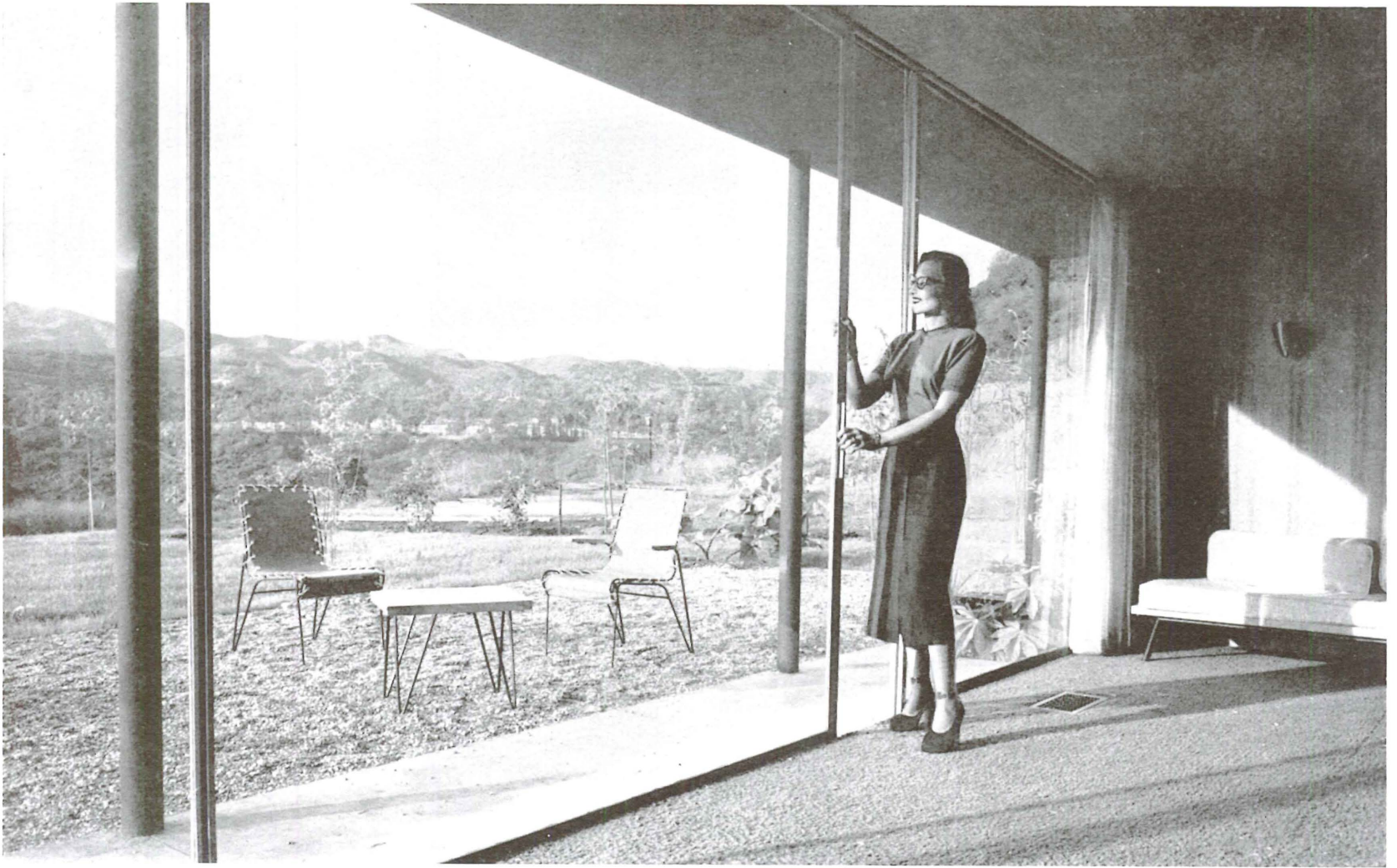


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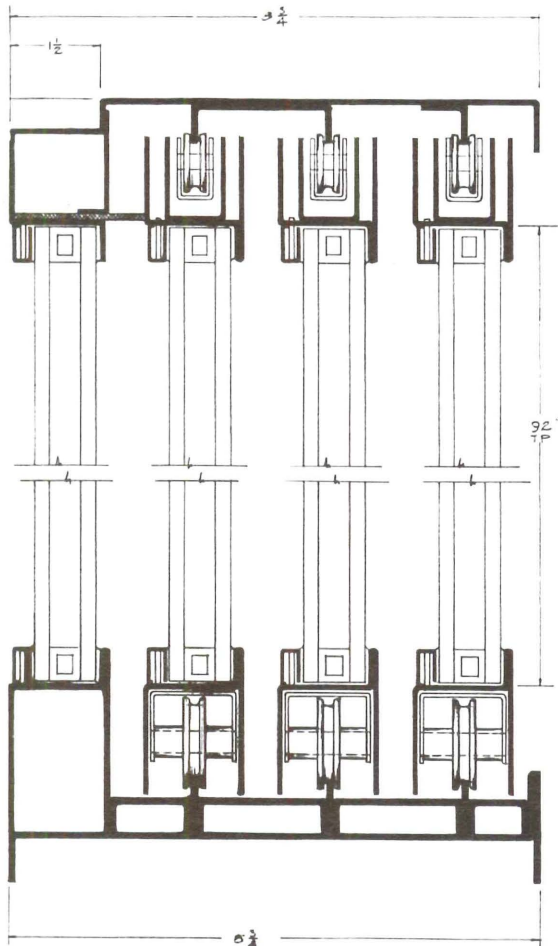


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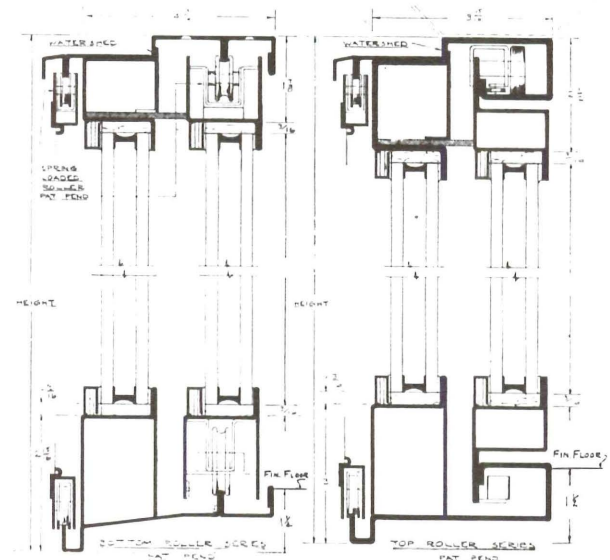
## STEELBILT presents a new and unusual design in horizontal sliding doors



Fixed Panel with 3 Sliding Panels

Steelbilt's new multiple glazing system has been designed to provide added weather protection for temperate areas by the use of dual glazing with an insulating air space. This unit is constructed to take Thermopane or Twindow elements up to 1-1/16" in thickness. Also designed for glazer fabrication on the site, by employing two 1/4" panels of polished glass separated by 1/2" of dehydrated insulating air space.

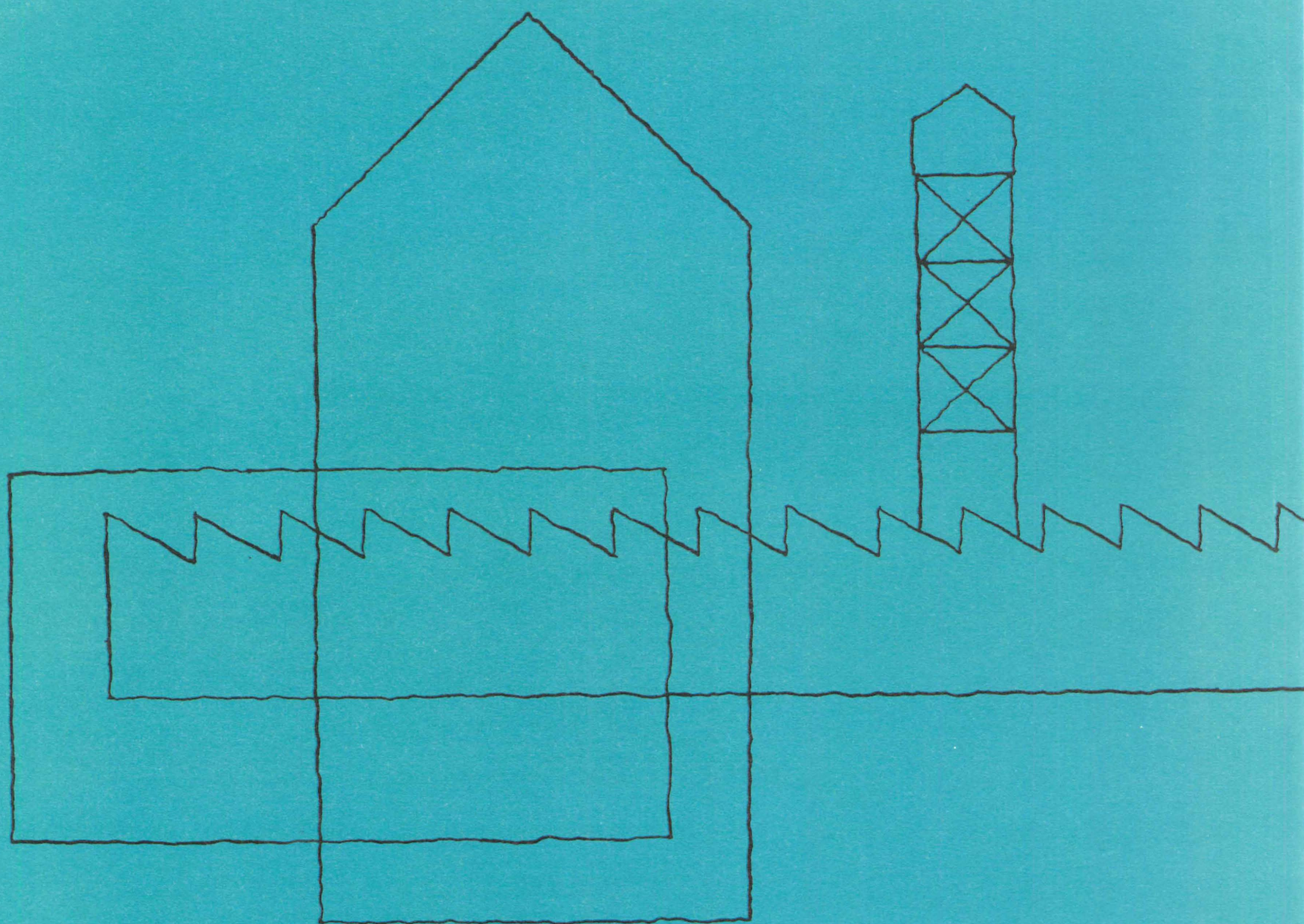
Write for full size details and particulars on built in dehydrating system.



**STEELBILT INC.**

4801 e. washington  
los angeles, california





# PRODUCTS OF THE WEST

A monthly review of outstanding architectural products  
manufactured in the eleven Western states.



# PRODUCTS OF THE WEST

In this section we devote ourselves to noting the end products of a growing industrial area that contends not only for regional and national but world markets as well. A phenomenal development of industrial acumen accounts for the enormous growth of Western industry. While it is true that the circumstances of the last few years have favorably conditioned the situation, it is equally true that in meeting the needs and pressures of a large and increasing market the Western businessman and industrialist has seized upon his opportunities and made remarkably good use of them. Despite traditional obstacles, a fresh approach to the problems of manufacturing and merchandising has resulted in not only new and better methods but also new and better products which satisfy and anticipate a growing demand, a constantly enlarging market. Historically, the westward movement of industry is interesting; practically, and more importantly, it involves the working talents of eleven progressive Western states in producing from its materials and labors objects which meet all competition on the basis of value and need.

## *Section One*

### CALIFORNIA REDWOOD ASSOCIATION

Prominent among progressive western organizations is the California Redwood Association. The redwood belt which compose the association territory extends for over three hundred miles along the California coast. Its forests contain both recreation areas and commercial timber. The Redwood Highway, from San Francisco north to Oregon, runs through the heart of this area, passing through commercial forests and by lumber mills that represent a major western asset.

Redwood ranks highly in many important qualities, such as durability, beauty of grain and color, ability to take and hold paint, workability, freedom from shrinkage, etc. Clear all heart redwood, a finish grade for example is intended for fine interior and exterior woodwork which can be stained or waxed, and is coming into constantly wider popularity and use. Detailed information on many industrial, agricultural, and home uses of redwood is available in printed form by writing to the California Redwood Association, 405 Montgomery Street, San Francisco 4, California.

### DORFLO

The new Dorflo Ready-Unit is a complete wall section and door hanger, assembled for easy installation, and is no doubt destined to be accepted for its many advantages over the older types of wall-door units. The expense and inconvenience of constructing a wall section on the job are eliminated by these new units and the design has made it possible for the average workman to handle the entire installation in a matter of minutes.

Balance spring control insures that the door will float in and out of the wall section freely. Movement is noiseless since there are no tracks to slow down action or break the smoothness of the door's glide. An economical maintenance feature is the fact that the hardware is removable without disturbing the wall or door trim, with all movable pieces accessible for easy adjustment.

Considerable interest is being shown in the new compact, ready-to-install units and this unit is a credit to the Dorflo Manufacturing Corporation, 1904 First Avenue, Hibbing, Minnesota.

### WEST COAST LUMBERMEN'S ASSOCIATION

West Coast Lumbermen's Association is conducting a major educational program designed to promote the more intelligent use of West Coast lumber, especially in home building. The Association has published information, readily discernable to the prospective home builder, on the utilization of the proper grade of lumber in the proper place, resulting in economy and more space at less cost.

It is pointed out that the price span between the various grades of lumber is much greater than it was a few years ago, and also that many places in a building do not require top grades. Many of the better tract developments are using specified lumber to great advantage. The real task lies in educating individuals. H. V. Simpson, executive vice president of the association, says that the two main considerations behind the program are the need to cut down the cost of house building and the need for sensible forest conservation.

The Association, located at 1410 Southwest Morrison Street, Portland 5, Oregon, is well equipped to handle pertinent questions from the trade on wood problems.

### PADDOCK POOLS

Here in the West, we have a true pioneer in the estate-pool field, Paddock Pools, whose home office is located in Los Angeles. Philip Ilsley, president, is a recognized authority in this field, and he has surrounded himself with an excellent staff of engineering and technical talent. These men are thoroughly competent in the entire process of building pools and the company's many prominent clients would be the first to testify to its outstanding leadership.

Paddock has been building pools for more than 28 years and many of the basic developments in pool design were initiated by Paddock engineers. Mr. Ilsley perfected the inverted dome pool, and the company has been responsible for such innovations as monolithic construction and Silicite finish. The company's cooperation with architects in relating details of pool design and specifications to overall architectural design is well known in the profession.



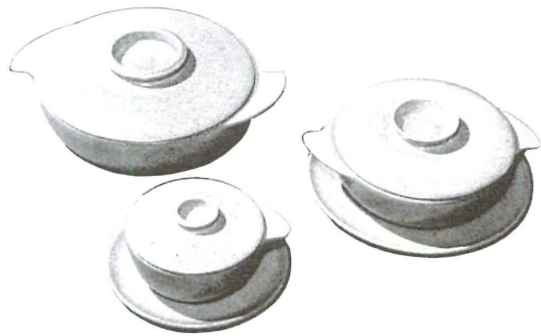


Pryne Ventilator

Lustig Chair

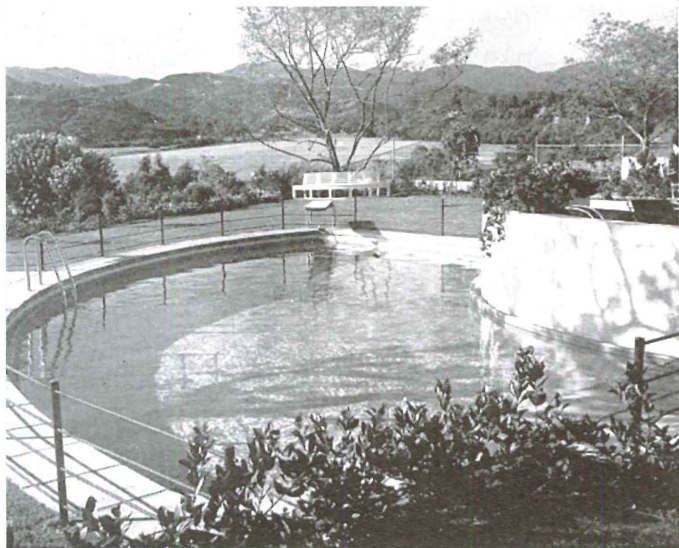


Heath Dinnerware



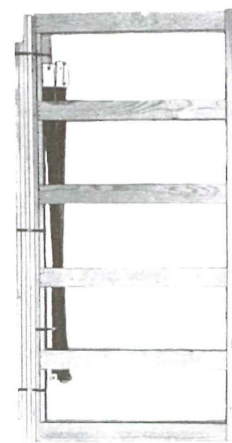
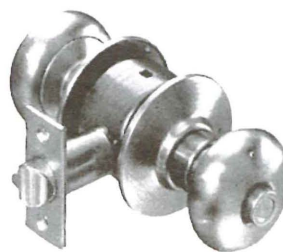
Brown-Saltman Furniture

Western-Holly Built-in Range

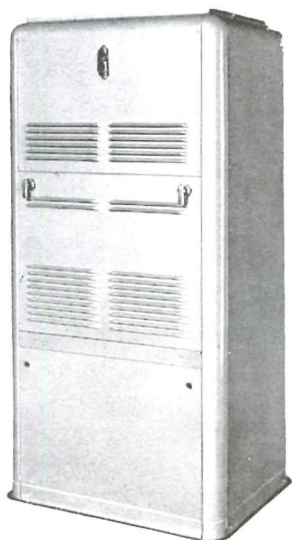


Paddock Swimming Pool

Schlage Lock



Dor-Flo Rolling Door



Fraser Furnace

Lightfoot Furniture



Waste King Pulverator



*Quiet pays dividends*

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**FLINTKOTE**  
**Cane Fibre**  
**ACOUSTICAL TILE**

The Sphinx could take a lesson from Flintkote in using silence to best advantage! Flintkote Acoustical Tile harnesses all the positive power of silence—and puts it to work in plants, offices and stores in a way that pays dividends in efficiency, employee productivity and hours saved year after year!

Where sound striking ordinary surfaces is thrown back into the room in a welter of distracting noise—walls and ceilings of Flintkote Acoustical Tile filter out up to 80% of the noise cross-currents. Working areas stay workably quiet—error-free job performance is induced every hour of the day.

Today, noise elimination goes hand in glove with good architectural planning—and Acoustical Tile fills the bill and the specification with assured satisfaction for the builder.

Anywhere you decide to use it—small store, big store... home, office, restaurant, hospital or bank building... Flintkote Acoustical Tile offers unique versatility with a variety of sizes and thicknesses to fit specific requirements. Anywhere you anticipate a sound problem—anywhere you wish to provide the very best in acoustic control, a new meaning to the word "quiet" will be realized.

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Help me brush up on the ABC's of noise elimination.  
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☐ Sample of Flintkote Cane Fibre Acoustical Tile

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ADDRESS \_\_\_\_\_



## JOSEPH BLUMFIELD

Among the leading western designers of custom floor coverings is Joseph Blumfield, 5420 Sierra Vista, Hollywood. In his many years of close association with Western decorators and designers Mr. Blumfield has created an enviable reputation for designs and textures of taste and beauty. The design illustrated is one of the latest, brought out for the early fall market, and obviously lends itself to many distinctive room interpretations. All of the coverings are hand woven and hand tufted. Mr. Blumfield's designs are well adapted to the established originality of western home architecture and decoration, and his clientele file includes many of the very finest in Southern California homes.

## PARAMOUNT FURNITURE

Paramount Furniture Manufacturing Company, 8162 Melrose Avenue, Los Angeles 46, is showing the Lustig chair, by nationally known designer, Alvin Lustig. Designed as a reading and conversational chair, it provides maximum support for the head and allows for a wide variety of sitting positions. Paramount is justly proud of this chair which was selected for the Good Design exhibition sponsored by the Museum of Modern Art and the Merchandise Mart of Chicago. It has a base of laminated moulded plywood. Cushioned in foam rubber, and exceptionally sturdy lacquered steel legs. Black is standard, chrome or brass is extra. A wide choice of custom coverings is available.

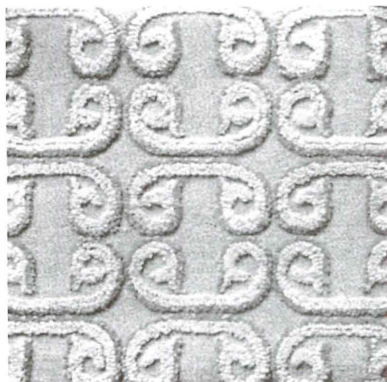
## SCHLAGE LOCKS

Within the short span of a quarter of a century Schlage has achieved a noteworthy place among the leaders in the cylindrical lock field. Architectural acceptance came readily to Schlage, once the outstanding design and construction features of the locks were apparent. General appeal and engineering development have been responsible for acceptance and recognition of such unique features as the long backset, permitting center-of-door installation, and modern, special purpose and traditional escutcheons of decorative interest. The Schlage Universal Button Lock manages to combine the advantages of both push button and turn button operations. Ideal for back doors, it can be locked for temporary privacy merely by pushing the button. A turn of the inside knob then automatically releases the button, making it possible for the occupant to step out for a short time without fear of being locked out. Also noteworthy is a feature of all of Schlage's key locks—one hand unlocking. This makes it possible to open the door with the key hand, leaving the other free when burdened with parcels.

## WESTERN HOLLY

The latest Western-Holly innovation, a new line of "built in" gas cooking units, was introduced to gas industry leaders and retailers at the American Gas Association convention held in Atlantic City last Fall.

The new units include a four-top burner unit and combination oven-broiler unit, all of which become a permanent part of the kitchen when installed. The combination oven-broiler unit incorporates the Western-Holly 18-inch oversize expandable baking oven with automatic clock control and electric Minute Master timer; a high speed glide-out broiler is located direct-



ly below. The units are being offered in stainless steel and prices will be about one third above a comparable conventional unit. With the apparent trend toward built-ins of all kinds in new home construction, these units will receive a wide acceptance in the field. Installations in model homes have already attracted increasing approval. These are products of the Western Appliance Company, Inc., 8536 Hays Street, Culver City, California.

## PRYNE &amp; COMPANY

Pryne Ventilators are not likely to be found lacking when it comes to up-to-the minute innovations. Their latest is the Model 225 Ceiling Ventilator, which features low cost as well as some unusual advantages and design details, such as a lamp unit built right into the center of the main unit. It is designed for easy installation in the ceiling or where there are restricted soffit conditions. It may be discharged either vertically through the roof or horizontally through the soffit, between the ceiling joists to the nearest outside wall. The plaster flange is reversible and can be fastened above or below the plaster. The knock-out box is removable from the inside of the housing, so that the hole in the ceiling can be held to a minimum on remodeling jobs.

This Aerofan 225 has another noteworthy feature: for cleaning, removal of the center hub cap by hand and the lifting out of the motor assembly unit which is mounted on rubber is all that is necessary. No tools are required. This new unit is certain to be welcomed by the trade and will add another good product to the forward-looking Pryne & Company, Pomona, California.

## LIGHTFOOT STUDIO

It is rapidly becoming apparent that metal furniture for indoor use is becoming increasingly well-received. Some metal furniture has been in limited use for interiors many years, but the post-war era, with its many new methods and uses of new materials brought about the desirable change that is now being effected.

## RUDD-FRASER

Flexibility is being offered in the "WAC" series of Fraser Winter Air Conditioners, built by The Fraser Company, Stockton, California. Eleven different sizes are available, thereby simplifying the problem of meeting exact requirements of various size buildings. The Fraser Conditioners incorporate many desirable features, such as: electrically welded, air tight fire-box; automatic fan and limit control; gas flow regulator, which insures constant, even flow of gas regardless of fluctuations in gas main pressure; vibrationless blower; live rubber mounting of both blower assembly and motor. The unit can be mounted

## The trend is to *QUALITY* in lighting equipment



—MEANS  
TOP  
QUALITY  
ALWAYS!



This is the new low heat Ceiling-Lite designed to comply with recent Underwriters' Laboratories requirements effective January 1, 1951. Made in three sizes —  
No. LH-1110 — 10" glass  
Approved for 300 Watts  
No. LH-1112 — 12" glass  
Approved for 300 Watts  
No. LH-1114 — 14" glass  
Approved for 300 Watts

SMOOT-HOLMAN COMPANY Inglewood, Calif. Offices in Principal Western Cities • Branch and Warehouse in San Francisco

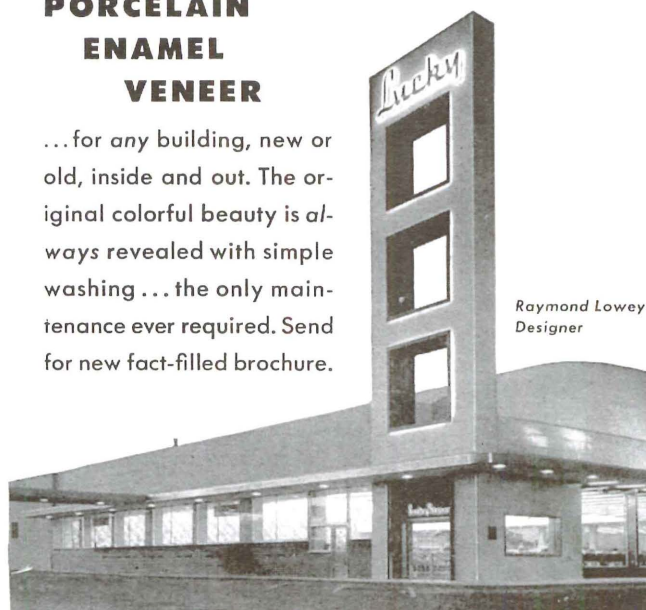
## Changeless protective Beauty

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...for any building, new or old, inside and out. The original colorful beauty is always revealed with simple washing ... the only maintenance ever required. Send for new fact-filled brochure.

Raymond Lowey  
Designer

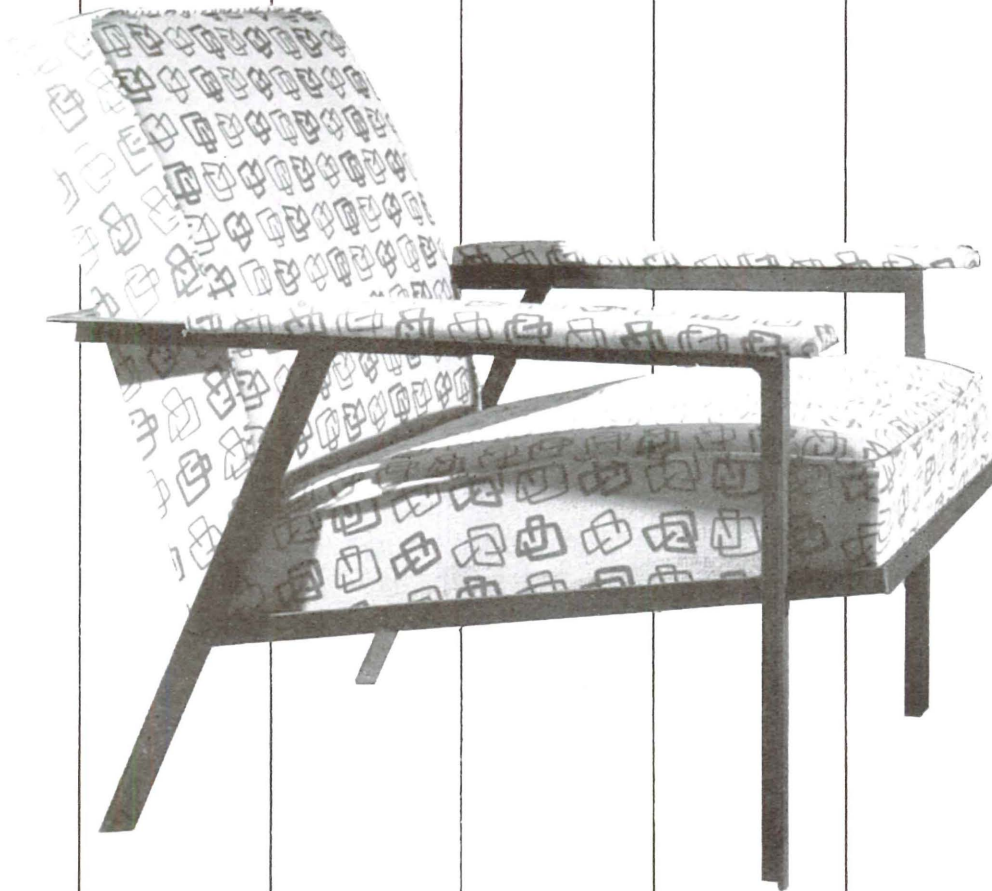


## Architectural Division

PORCELAIN ENAMEL PUBLICITY BUREAU (Dept. AA)  
P. O. BOX 186, EAST PASADENA STATION, PASADENA 8, CALIFORNIA  
ROOM 601, FRANKLIN BUILDING, OAKLAND 12, CALIFORNIA



FOAM RUBBER CONSTRUCTION  
KEEPS ITS SHAPE AND RESILIENCY  
1 1/8" HARDWOOD FRAME, DOWELLED,  
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#704, 705, 706 CHAIRS ARE 100% NATURAL  
LATEX MOULDED FOAM RUBBER  
DIFFERENT DENSITY IN BACK  
ASSURES SUPERIOR COMFORT  
FOAM RUBBER OUTLASTS ALL OTHER  
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BLACK OR WHITE METAL FRAME  
2 1/2 YDS. 50" WIDTH FABRIC REQUIRED



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*Elmore Associates*

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practically anywhere and the attractive external appearance makes it inoffensive in exposed locations. Western made, nationally known, the Fraser line is backed by the well known Rudd organization with sixty years of gas appliance experience.

#### WASTE KING

The Waste King Garbage Pulverator has become well known in just a few years. It is a recognized leader in the field and is enjoying widespread success not only in the West, but also throughout the nation. The enormous Lakewood Park development is being equipped completely with Waste Kings.

The new Restaurant Garbage Pulverator, a specially designed heavy duty unit for commercial use exclusively is being introduced. Major mechanical changes are incorporated in the new model which will enable it to withstand the heavy service of commercial installations. Bert Given, vice president of Given Manufacturing Company, makers of the Waste King, believes that the food serving industry will recognize the advantages offered by the pulverator method of garbage disposal. Major savings will be realized in labor, time and general operating costs. Limited deliveries are already being made. Given Manufacturing Company is located at 3855 Santa Fe Avenue, Los Angeles 58.

#### LIGHTFOOT STUDIO

Karl Lightfoot, designer and manufacturer, is among the leaders in metal furniture development, and claims many original innovations. His chairs are not expensive, and they have the added advantage of having covers removable for cleaning. Mr. Lightfoot uses foam rubber cushioning throughout. Thick terry cloth in a wide choice of colors

is used to cover seats, backs and arms, with elastic at the bottom to hold it tight in order to give the cover a trim, tailored look. The Lightfoot pieces are nicely designed and they are finding increasing favor with the trade as their usefulness becomes more widely recognized. Mr. Lightfoot's Studio is located at 450 South Raymond, Pasadena, California.

#### BROWN-SALTMAN

The illustration in this section shows one of the dining groups designed by the well known Beverly Hills design team of Hendrick Van Keppel and Taylor Green. A great deal of careful thought and originality is evident in the appearance of these pieces. Each is solid maple, and the finish shown is chestnut. The chair fabric is Hoffman Woolens, loomed in California. The set is manufactured by Brown-Saltman of California, and they are understandably proud of this addition to their line of fine furniture. The country as a whole is beginning to recognize the importance of the contribution that is being made by western designers and manufacturers in the field of furniture.

#### TOUCH-PLATE

Another Western manufacturer who has won nationwide recognition is Touch-Plate Manufacturing Corporation. The Touch-Plate light switch system is becoming increasingly popular as its unusual features become known. Instead of the usual switches, a simple plate is mounted on the wall and merely a touch of the finger is necessary to control lighting. A master-panel system is available which reveals instantly which house lights are on or off—and individually controls those lights from that point. It has been

found that women often prefer two master panels; one at the garage (to turn on all lights before entering the house), the other in the bedroom (to turn off all lights.)

The overall room appearance is enhanced by the unobtrusive touch-plate system, and this most desirable quality adds to its acceptability.

The Touch-Plate plant is located at 1766 Seabright Avenue, Long Beach 13, California.

#### PRODUCT LISTINGS

continued from page 13

ing Company, St. Charles, Illinois.

#### DECORATIVE ACCESSORIES

(101a) Transparent Mirror: Full information on Mirropane; looks like mirror when room is brighter than space behind glass, is transparent when there is light behind; coated metallically, not mechanically; durable; particularly adaptable for commercial decoration, effective in sales rooms, exhibits to display merchandise.—Liberty Mirror Division, Libbey-Owens-Ford Glass Company, 9895 Nicholas Building, Toledo 3, Ohio.

#### ELECTRICAL EQUIPMENT

• (373) Ceiling Ventilating Fan: Brochure Blo-Fan electric ceiling-type residential ventilating fan; removes cooking odors, steam; nine-position switch; some models combined with recessed lights.—Pryne & Company, Inc., 140 North Towne Avenue, Pomona, Calif

• (152) Door Chimes: Color folder Nu Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(402) Electric Planning: Brochure electricity in house plans; check lists, suggestions for all types of rooms, typical floor plans, wiring data available only in Northern California.—Northern California Electrical Bureau, 1355 Market Street, San Francisco, Calif.

#### FABRICS

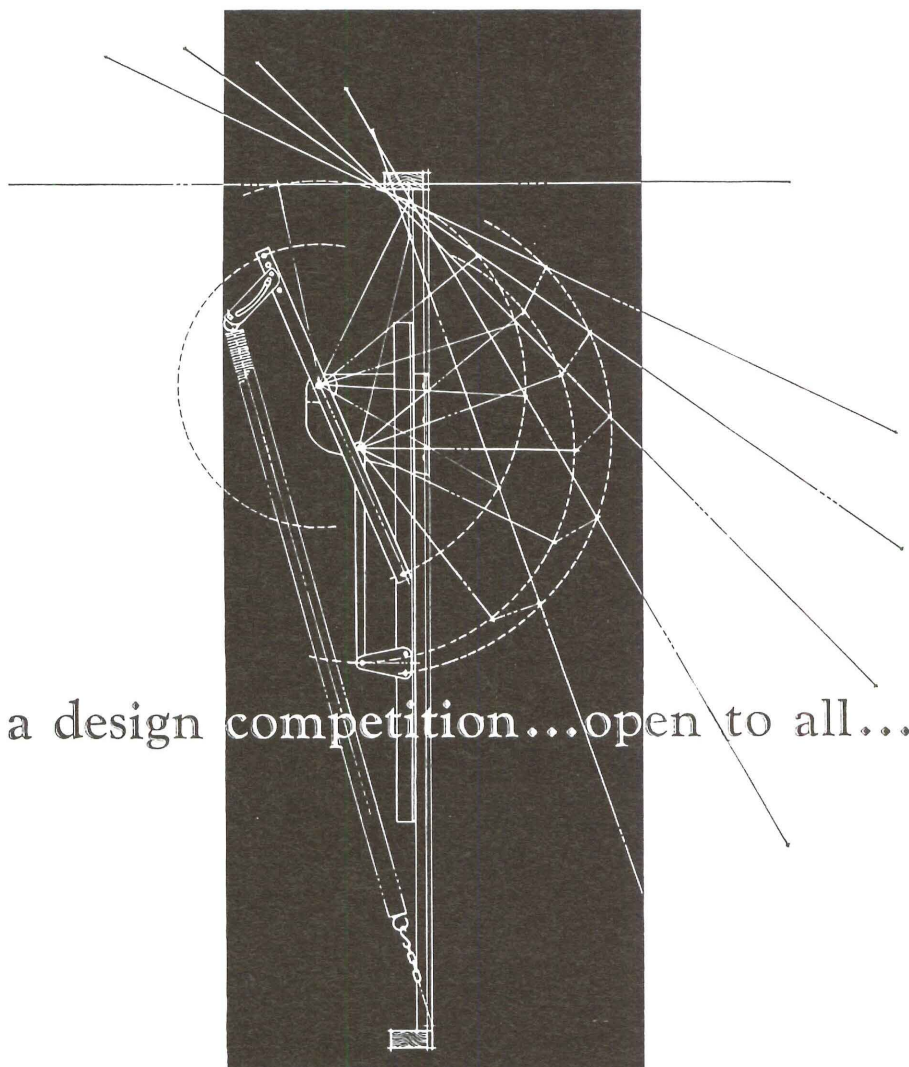
(97a) California Fabrics: Information line of California fabrics selected for 1950 "Good Design" exhibition Chicago Merchandise Mart, Detroit Institute of Art's show "For Modern Living", A. I. D. exhibits sponsored by Los Angeles County Museum and Taft Museum, etc., "Design for Use, U.S.A." now being assembled by Museum of Modern Art for exhibit principal cities in Europe and Great Britain, merit specified for CSHouse 1950; information available to architects, designers, interior decorators.—McKay, Davis & McLane, 210 East Olympic Boulevard, Los Angeles, Calif.

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics, including hand prints and correlated solids for immediate delivery; Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago 11, Ill.

(988) Silks: Information Scalandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalandre Silks, Inc., 598 Madison Avenue, New York, N. Y.

#### FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tack-



The Tavart Company joins with the magazine Arts & Architecture in co-sponsoring a design competition

#### FOR THE BEST GARAGE DOOR AND ENCLOSURE DESIGN USING TAVART JAMB TYPE GARAGE DOOR HARDWARE

Open to architects, designers, engineers, students; and any others who may have ideas on the subject. This phase of contemporary residential architecture seems to have been neglected; it is one which certainly offers a design challenge. As one of the nation's largest manufacturers of overhead garage door hardware we feel we are accepting a responsibility in co-sponsoring this competition. Prizes are \$1,500. Write to us or to the magazine for details and information on Tavart garage door hardware—you will need it in preparing your plans. Competition closes May 27, 1951.

THE TAVART COMPANY, Paramount, Cal.

a design competition...open to all... \$1500 in awards





## De-Luxe SOFTOP RUGS

HAND TUFTED

by Joseph Blumfield  
of California



Softop  
rugs can  
be made in any  
size or color to  
suit individual  
decorative schemes.

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particulars  
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ARTISTRY  
in hand woven rugs by

# Joseph Blumfield

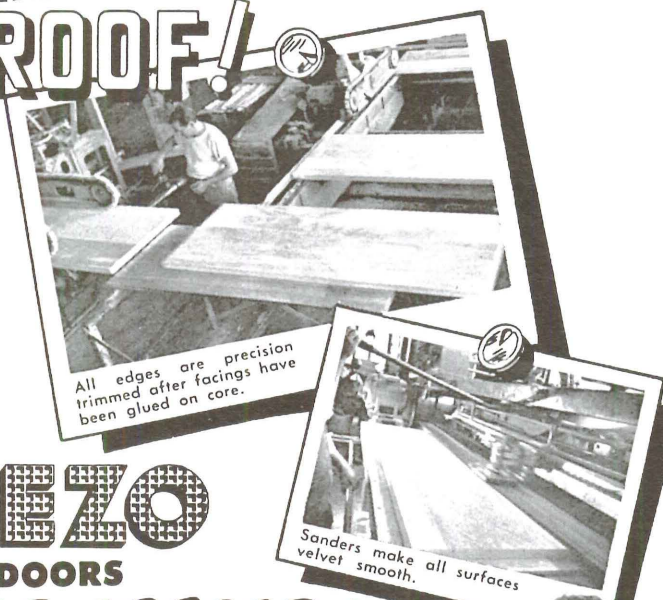
America's most original and  
unique ideas in the fine art  
of weaving hand made rugs.

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5420 SIERRA VISTA AVENUE  
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## HERE'S PROOF!

NO. 3 OF A SERIES



All edges are precision  
trimmed after facings have  
been glued on core.

Sanders make all surfaces  
velvet smooth.

## REZO

DOORS

## ARE BETTER!

It's sort of a family affair in the plant where Rezo Hollow Core Doors are made. That's because the special skills which go into making Rezo Doors are handed down from father to son, mother to daughter, to carry on the highly skilled hand craftsmanship that goes into each Rezo Door. These workers blend their talent with precision machines to produce these fine doors . . . another reason Rezo Doors have no equal in either beauty or service.

Skilled hands take up  
where machines leave  
off, checking for flaws  
and hand sanding for  
perfection.

L. J. CARR & CO.

WEST COAST SALES REPRESENTATIVES

P. O. BOX 1282 - SACRAMENTO, CALIFORNIA

less carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations.—The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrafters, Inc., 143 Madison Avenue, New York 16, N. Y.

• (961) Rug Cushion: Leaflet on Spon-gex sponge rubber rug cushion; greatly increases carpet life, provides luxurious comfort underfoot, creates no dust or lint, easily vacuumed or damp-wiped, has no dirt catching crevices, moth and vermin-proof, never mats down, made of natural rubber, long lasting.—The Sponge Rubber Products Company, 335 Derby Place, Shelton, Conn.

• (309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixty-third St. at Grand Ave., Duluth, Minn.

### FURNITURE

(108a) Contemporary American Furniture: Full information new line of contemporary American furniture, including more than 100 original chairs, easy chairs, club chairs, sofas, seating units, occasional tables, functional and sectional furniture, designed by Erno F. Fabry; fine woods expertly crafted; available in high gloss, satin sheen, luster finish; reasonably priced; this line deserves attention.—Fabry Associates, Inc., 6 East Fifty-third Street, New York, N. Y.

(85a) Contemporary Furniture, Day-bed: Information new retail outlet good lines contemporary furniture, accessories; includes exceptionally well designed Felmore day bed; seat pulls forward providing generous size single bed; 4½" thick foam rubber seat, fully upholstered reversible seat cushion, permanent deep coil spring back; frame available in walnut, oak, ash, black; legs aluminum or black steel; reasonably priced, shipped anywhere in country; this is remarkably good piece, deserves close attention.—Felmore Associates, 15221 Sunset Boulevard, Pacific Palisades, Los Angeles, Calif.

### HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CSHouse 1950.—Kwikset Locks, Inc., Anaheim, Calif.

### HEATING & AIR CONDITIONING

• (798) Boilers, Burners: Brochure, information six sizes vertical tube-type boilers, compact interchangeable oil, gas burners; full specifications; detailed, well illustrated descriptions.—The Aldrich Company, 125 Williams Street, Wyoming, Ill.

(109a) Circular Design Forced Convection Gas-Fired Overhead Heater: Illustrated folder, full data on new Norman Three-sixty featuring new principle of overhead space heating comfort for commercial and industrial installations; circular design distributes heat horizontal-

ly in full 360 degree radius.—Norman Products Company, Department G, 1156 Chesapeake Avenue, Columbus 12, Ohio.

(542) Furnaces: Brochures, folders, data Payne forced air heating units, including Panelair Forced Air Wall heater, occupying floor area of only 29-⅜"x9⅜"; latter draws air from ceiling, discharges near floor to one or more rooms; two speed fan.—Affiliated Gas Equipment, Inc., 801 Royal Oaks Avenue, Monrovia, Calif.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall, ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(111a) Packaged Attic Fan: Literature giving full data simplified packaged attic fan; vertical discharge unit, built-in suction box 3' square projects only 17½" above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (72a) Portable Thermostat: Information new E-C portable thermostat for use with any portable electric heater rated up to 15 amperes, 110/125 VAC; plugs in any outlet, heater plugs into adapter; maintains any desired temperature within one-half degree Fahrenheit; no special wiring; ideal for special heat purposes in living quarters, nursery, office, sickroom, bathroom, greenhouse; UL approved, inexpensive, practical; merit specified for CSHouse 1950.—Electric Controls, Inc., Swan Island, Portland 18, Ore.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heaters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electrical Products, Inc., Buffalo 3, N. Y.

### INDOOR PLANTING

(900) Indoor Plants: Brochure "Foliage Plants for All Occasions"; well illustrated; professional discounts to architects, designers, decorators; nation's largest wholesale growers of decorative plants.—Roy F. Wilcox & Company, Box 240, Montebello, Calif.

### INSULATION AND ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hur-



ricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950.—Aluminum Building Products, Inc., Route 1, Atlantic Boulevard, Jacksonville 7, Fla.

• (95) Roof Specifications: Information packed 120-page manual built-up roof specifications featuring P-F built-up roofs; answers any reasonable roofing problem with graphs, sketches, technical data.—Pioneer-Flintkote Company, 5500 South Alameda Street, Los Angeles, Calif.

#### LANDSCAPING

• (63a) Plants, Landscaping, Nursery Products: Full color brochure most complete line of plants, including rare, trees, nursery products in Southern California; fully qualified landscaping service, consultation both in field and in nursery; firm chosen to landscape six CSHouses, including current Eames-Saarinen CSHouse; best source of information.—Evans & Reeves Nurseries, 255 South Barrington Avenue, Los Angeles, Calif.

#### LIGHTING EQUIPMENT

• (34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

• (909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows, restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlights, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

• (965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N. Y.

(825) Contemporary Lighting Fixtures: Brochure illustrating complete selection architectural lighting fixtures for every purpose—General Lighting Company, 8336 West Third Street, Los Angeles 48, California.

(782) Fluorescent Luminaries: New two-color catalog on Sunbeam Fluorescent Luminaries; clear, concise, inclusive; tables of specifications; a very

handy reference.—Sunbeam Lighting Company, 777 East Fourteenth Place, Los Angeles 21, Calif.

(911) Contemporary Lamps: Each designed specifically for reading, general illumination, or conversation. Direct and reflected glare minimized by large source areas. Most designs utilize the structural possibilities of newly developed durable seamless molded resin impregnated fiberglass.—The Lam Workshop, 316 Washington St., Brookline, Mass.

• (60a) Lamps, Lampshades: New Catalog showing more than 70 modern and rattan lamps and occasional pieces; features Mobile table and floor lamps merit specified for CSHouse 1950; also features Fantasia, 1949 AID lighting award winner designed by George Farkas; belongs in all files.—Decora Designs, 1853 West Flagler Street, Miami, Fla.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up light levels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96 1/4", width 13 1/2"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for stage, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fifty-fifth Street, New York 19, New York.

• (360) Telephones: Information for architects, builders on telephone installations, including built-in data.—P. E. Dvorsky, Pacific Telephone & Telegraph Company, 740 South Olive Street, Los Angeles 55, Calif.

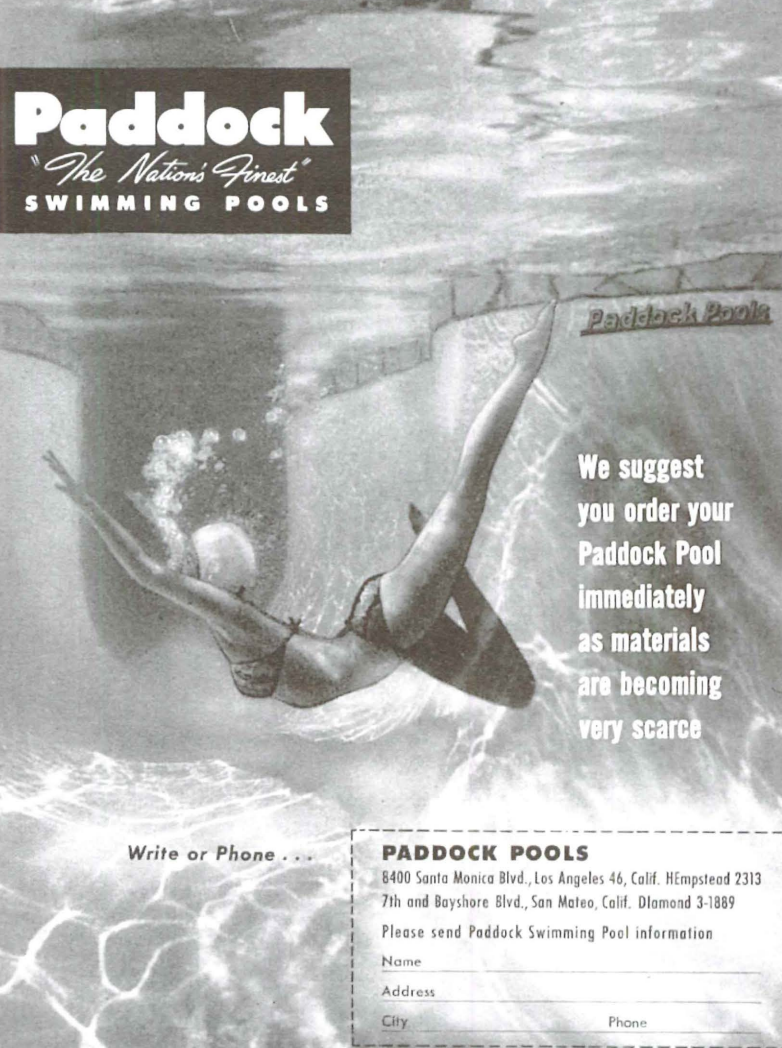
#### MOVABLE STEEL WALLS

(917) Movable Metal Walls: Catalog Mills Movable Metal Walls; practical workbook for architects, engineers, contractors on problems in flexible division of interior space; emphasizes advantages movable walls; fully illustrated, complete detailed construction drawings, specification data; probably best source of information this subject.—The Mills Company, 975 Wayside Road, Cleveland 10, Ohio.

#### PAINTS, SURFACE TREATMENTS

• (938) Paint Book: New 47-page paint book featuring General Paints: full architects' specifications, more than 200 color samples, complete catalog of finishes; full descriptions paints, enamels, varnishes, lacquers, etc.; invaluable information on finishing all surfaces, including plaster, hardwood, close-grained woods; this is a must for all files.—General Paint Corporation, 2627 Army Street, San Francisco 19, Calif.

• (925) Portland Cement Paint: Folder L & S Portland Cement paint merit specified for use CSHouse 1950; for concrete, stucco, masonry, new galvanized iron, other surfaces; long wearing, won't absorb moisture, fire retardant; easy to apply with brush, spray; used for 30 years.—General Paint Corpora-



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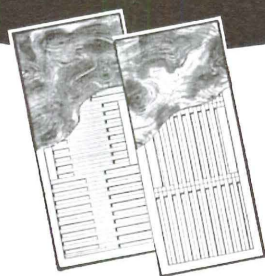
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### PANELS AND WALL TREATMENTS

• (902) Building Board: Brochures, folders Carco Wallboard, which is fire resistant, water resistant, termite proof, low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

• (903) Decorative Panels: Brochure full-color on Parkwood Decorative, laminated plastic panels using genuine wood veneers retaining all natural wood luster; ideal for table or counter tops, wall panels; standard and cigarette-proof grades; 24"x30" to 36"x96"; interesting product meriting close appraisal.—Parkwood Corporation, 33 Water Street, Wakefield, Mass.

(970) Douglas Fir Plywood: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; delineates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

• (585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entire new product, merits close consideration.—Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(997) Metal Wall Tile: Information Crown Steel Wall Tile; will not rust, chip, crack, craze, peel; lightweight, does not require heavy substructure; wide color range, available in stainless steel; a surety bond supplied for each installation; product warrants close appraisal.—Ohio Can & Crown Company, Massillon, Ohio.

### PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters; good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

### RADIOS

(27a) Custom Radio-Phonographs: Information Gateway To Music custom radio-phonograph installations; top quality at reasonable cost; wide variety custom-built tuners, AM-FM, amplifiers, record changers including three-speed changers which play consecutively both sides all types of records; televi-

sion, magnetic recorders, other options; cabinets also available; five-year parts, labor warranty; merit specified for CSHouse 1950.—Gateway to Music, 3089 Wilshire Boulevard, Los Angeles 5, Calif.

• (948) Record Changer: Literature, data new Markel 3-speed Playmaster, only complete 3-speed changer that automatically plays all speeds and all sizes of records and automatically plays both sides of 10" and 12" records continuously in sequence; handles 12 12" 33-1/3 records for total of 9 hours playing time; remarkably well engineered; this item must for all interested in sound equipment.—Markel Electric Products, Inc., 145 Seneca Street, Buffalo, N. Y.

### SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors, Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors; provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixty-third Street, Los Angeles, Calif. (in 11 western states only).

• (901) Hollow Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of cross-banded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif.

• (927) Rubber Weatherstripping: Brochure, folders Bridgeport Inner-Seal Weatherstripping; spring wire, rubber construction; remarkable wearing qualities, easy to install; waterproof, won't stain sills, resilient, inexpensive; a remarkably well engineered product merit specified for CSHouse 1950.—Bridgeport Fabrics, Inc., 165 Holland Avenue, Bridgeport 1, Conn.

(38a) Store Fronts: Information Natcor Store Fronts; fully extruded aluminum mouldings and entrances; narrow stile doors and jambs; sturdy, modern; specification data and engineering aid available.—Natcor Store Fronts, Taunton, Mass.

(110a) Venetian Blinds, Tapeless and Cordless: Full information Visualite tapeless, cordless Venetian Blinds; simple push button adjustment operates top and bottom halves independently; all metal construction, Flexalum slates; nothing to wear out or get out of order; choice of 14 decorator's colors; 80% less cleaning time; provide well controlled lighting, ventilation; well designed and fabricated.—Acker & Acker, 2174 Hyde Park Boulevard, Los Angeles 47, Calif.

### SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in



decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823, New Castle, Ind.

• (1a) Door Lookout: Information new B-Safe wide angle door lookout; glass optical system encased in slender cylinder of lock metal with silent-operating eyepiece shutter; wide angle lens system permits viewer to inspect those outside in full figure, but visitors cannot see in; easily installed wood or metal doors up to 2" thickness; tamperproof, well designed; merit specified for CSHouse 1950.—Danca Products Corporation, 52 Broadway, New York 4, N. Y.

(21a) Folding Stairway: Information EZ-Way Folding Stairway; light pull on cord brings stairway through trap door; light push sends it back up; brings more usable space to homes, cottages, garages; well conceived product meriting consideration.—EZ-Way Sales, Inc., Post Office Box 300, St. Paul Park, Minnesota.

• (59a) Paper Table Mats: Information, samples paper table mats with contemporary designs; come in sets of 24, cellophane wrapped, each package one design but in three different colors; priced so they can be discarded after one use; good answer to table setting problem.—Siok-Howell Designs, 14 School Street, Danielson, Conn.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue": functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, lightweight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company, 1011 West Eleventh Street, Los Angeles 15, Calif. Richmond 7-5338.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject.—Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

#### STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Information Kawneer Custom-Styled Stock Metals for store fronts; permit custom styling, clean-lined simple large glass areas in residential and Kawneer stock metals; less costly than ing, detailing; good product, worth made-to-order specials; eliminates draft-thorough investigation.—The Kawneer Company, 289 North Front Street, Niles, Mich.

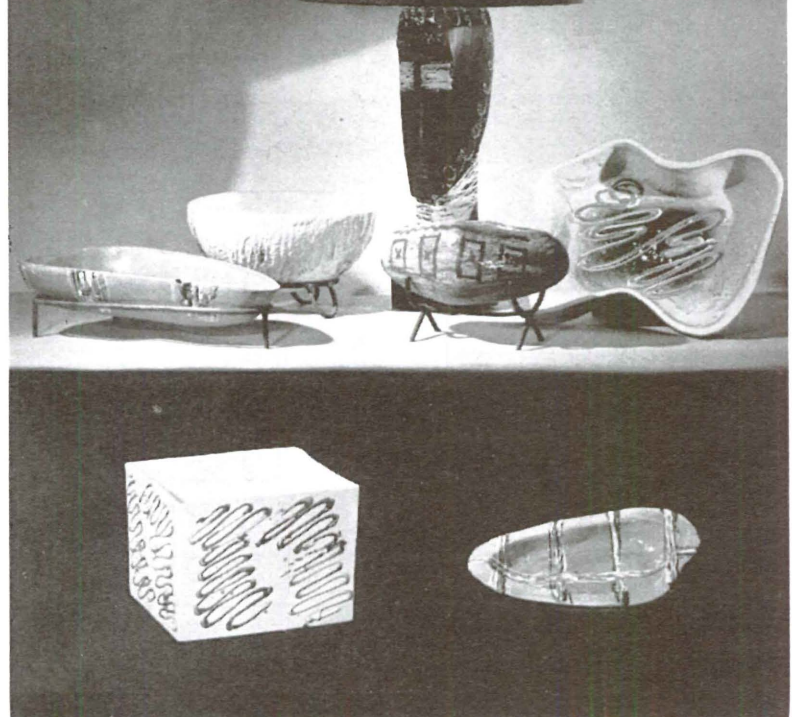
(3a) Interlocking Building Block: Information new Hydro-Stone interlocking building block; made entirely from waste materials, eliminates use of mortar; resembles cut stone, granite or marble; made with patented tongue-and-groove design within tolerances of 5/1000"; mastic put on with hand spray gun as assembled insures against moisture; contents include sand, oyster shells, iron ore waste, crushed brick, coal mine tailings, stone dust, or whatever material is most available locally; remarkably inexpensive, worth consideration; manufacturing franchises now open.—Hydro-Forged Stone Associates, Inc., 434 Bulkley Building, Cleveland, Ohio.

(92a) Lightweight Aggregate: New 50-page Permalite lightweight aggregate job data brochure; describes use of Permalite in base coat plaster, plaster fireproofing of structural steel, acoustical plaster, lightweight insulating concrete for roof decks, floor files, curtain walls in jobs from houses to major construction jobs throughout the country; gives names of architects, contractors, subcontractors on all jobs.—Great Lakes Carbon Corporation, Building Products Division, 18 East Forty-eighth Street, New York 17, N. Y.

(64a) Permalite Plaster: Two folders on fireproofing with lightweight Permalite plaster; include detailed drawing, short form specification; gives specifications of fireproofing steel columns for 1 to 4 hour ratings; cover suspended ceiling under noncombustible construction with 4-hour rating; method replaces use of solid concrete, permitting lower cost construction; excellent source of information, folders belong in all files.—Great Lakes Carbon Corporation, Building Products Division, 612 South Flower Street, Los Angeles 17, Cal.

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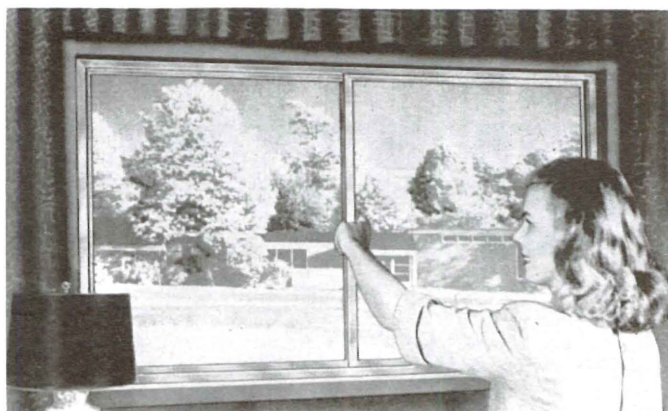
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(712) Sliding Steel Doors: Side Sliding steel doors and fixed sash for commercial buildings; high quality, fully guaranteed; assembled at factory and delivered ready for installation; standard types and sizes illustrated details given: Arcadia Metal Products, 324 North Second Avenue, Arcadia, Calif.

(107a) Steel Base Construction: Full information Corruform, 100,000 psi steel base for concrete in joist construction; developed to provide extra-tough, secure steel base maintaining structural principles, structural integrity; corrugated pattern makes attractive exposed ceiling; performs adequately without waste; carries concrete without sag, stretch, bend, leakage; standard-

ized .0156 gauge,  $2\frac{3}{8}$ "x $\frac{1}{2}$ " deep corrugations; weight  $\frac{3}{4}$  pound per square foot with fasteners; good product, merits investigation.—Granco Steel Products Company, Granite City, Ill.

#### VISUAL MERCHANDISING

(939) Visual Merchandising Presentations: 80-page brochure of metal display and merchandising fixtures; merchandising ideas and suggestion, layouts, presentations, all affording maximum display space in minimum floor area; this is, without a doubt, one of the best manuals of its type offered today.—Reflector-Hardware Corporation, Western Avenue at Twenty-second Place, Chicago 8, Ill.

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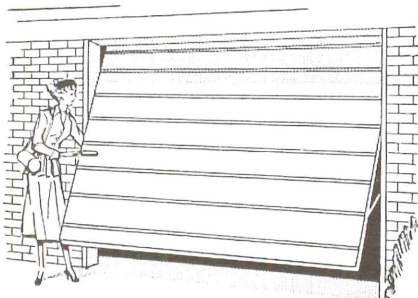
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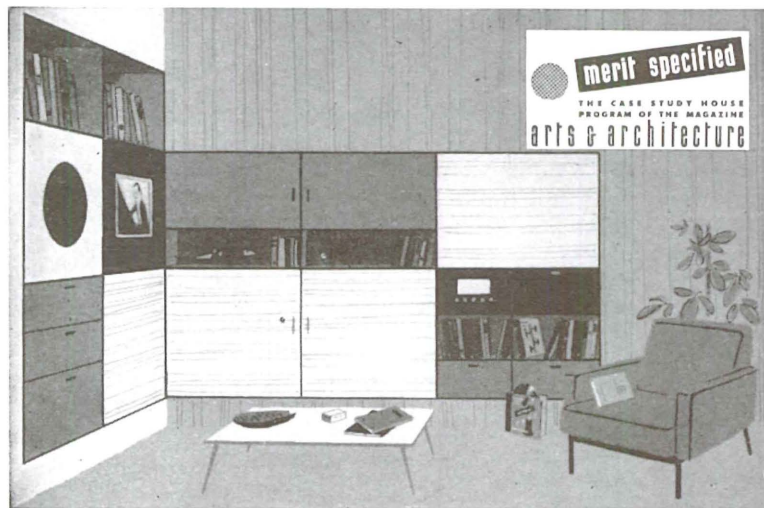
## ART

continued from page 9

and mannerism, and compares the works with the wonderful Pre-Columbian, Navajo, African objects in the supplementary exhibit. Lee Mullican undoubtedly has the greatest vigor and originality. His colors and forms seem charged with a dynamic force, at once more elemental and more uncomfortable than human energy. The sulphurous colors and the dizzy zig-zag of design in "The Splintering Lions" is an excellent example. His "tactile ecstasies" do not make me ecstatic, but I think it would be fun to own one, which is a step in the direction of being ecstatic.

Gordon Onslow-Ford has an elegant color sense of the modern French sort and his flat-pattern caseins, such as "Stormstruck," have a capricious and charming gaiety. The large, ribbon-like tapestry canvases, like "Twig Alphabet," are interesting singly, but the technique is so monotonous that interest droops at the sight of several such canvases in a gallery.

Paalen's works seem almost wraith-like in comparison with the others. Even the large-scale things are tenuous and disconnected. Fire spangles on a dark night! Or to be more unkind, he sometimes resembles a morose and sombre Signac. But—these effects may exactly convey his meaning. Certainly, he is the most lyrical of the three. And I use such descriptive terms because the artists' own attitude invites them. The choice of the intuitive over the rational, the search for the infinite rather than the finite, is a Romantic choice.



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## OSSIP ZADKINE

continued from page 16

those intended shapes, is the great and most difficult problem which the modern sculptor attacks. . . . A mysterious musicality is the outcome of the organic intermarriage of its forms. The even distribution of light and shade, wandering from plane to plane into a deep clarity of light, awakens a philosophy. The high singing phrase of a straight line bordering a plane, sharply, resolves into a profound peace. And those secrets of the never-dying peace of sculpture is to be had only by undergoing experience."—OSSIP ZADKINE.

## ASHLEY HAVINDEN

continued from page 18

poster may be in their resemblance to a thing in daily life, the force of the design will always reside in the way it is put together; in other words, in its abstract structure. The exercise of abstract work, as well as its contemplation and study, whether in painting, sculpture or architecture, is of valuable assistance in developing a refinement of perception for shapes, tones, colors and relationships. Much contemporary design involves the use of typography and a proper appreciation of good type form is again an exercise in abstract discrimination, between one spatial form and another. Additionally, abstract painting, regarding as it does forms and colors and spatial relationships as ends in themselves, shares with the poster, particularly, the same qualities of concentration on form for its own sake.

It is interesting, when surveying some of one's own poster designs in relation to paintings done at different periods, to find many points of similarity. One feels that without some exercise in ab-

stract painting many of the forms of the posters would never have been discovered.

The accompanying illustrations, which show various posters and paintings, often carried out with many years between them, seem to bear out the points I have been trying to make.

## IDEA AND PURE FORM

continued from page 25

say, "magical" reunion with the outer world. It was a re-identification of the ego with the objective image, not in an interpretive function, but on a higher plane of the ideological transfiguration of matter.

A new representational art is in the making that incarnates the idea into painterly form. The interpretation of these forms in terms of known objects is relevant only as the statement of a new faith. Through the image, emerging from the mastered visual element, a new contact has been established with the phenomenal world. (Fig. 9) The creative ego need no longer shrink from the definitive form. Deprived of its dependence on literary concepts on the one hand, and of the anarchic chaos of the retreat from the model on the other, art can affirm its identity with BEING. Imagination has overcome the arbitrariness of life with a new sense of duration, because expression and communication are again one. Like the Chippewa Indians, the new painters transform thought into image and image into universally valid statement. The guided eye learns to have faith in the inexhaustible richness and honesty of fundamental vision, born with every child. There, the painter knows, is the common substance from which the adult shapes the structural reality of the three-dimensional world as well as the visual reality of the inner image. The motive power of both is a striving for order—for the orderly equilibrium of mechanical forces in the realm of matter, and for the spiritual order of the creative substance in art, transfiguring the idea into pure form.

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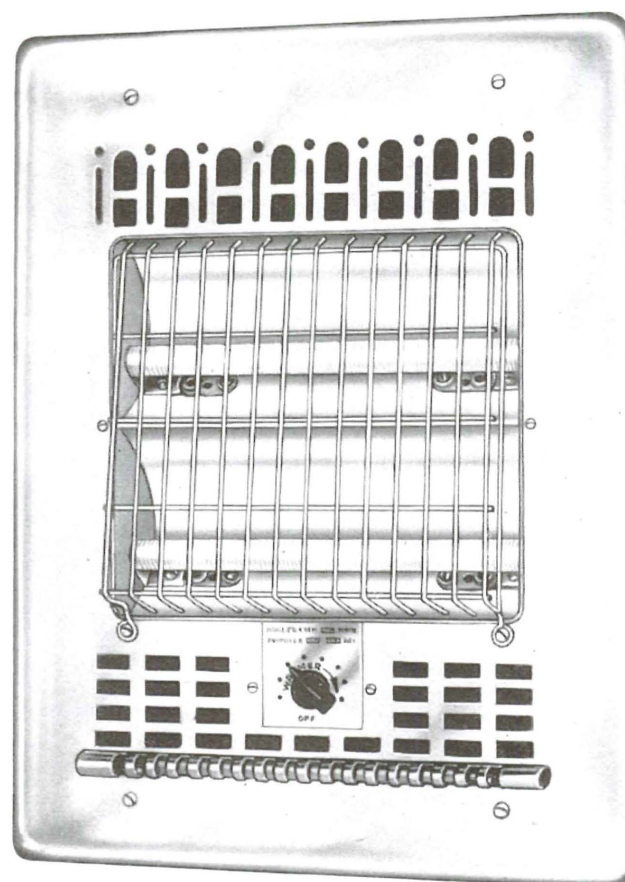
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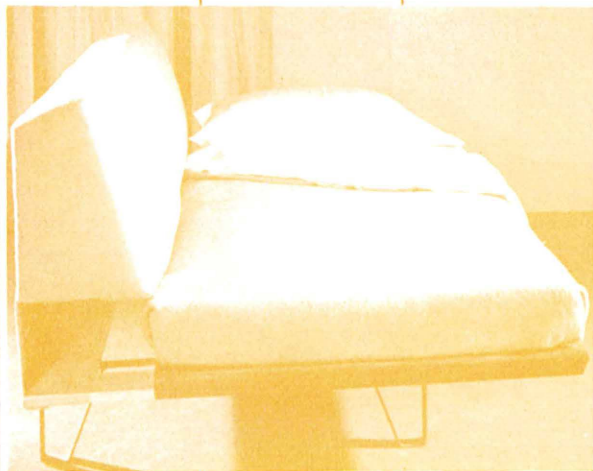


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